

# THE RCM MAGAZINE



Volume  
XXVI

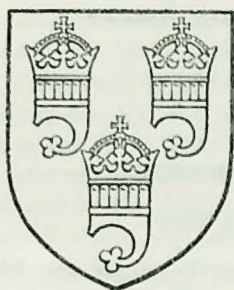
1930

Number  
3



# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC  
AND OFFICIAL ORGAN OF THE R·C·M UNION



*"The Letter killeth, but the Spirit giveth Life"*

VOLUME XXVI. No. 3

NOVEMBER, 1930



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# THE R.C.M MAGAZINE

VOLUME XXVI

No. 3

## EDITORIAL

BY now—I mean half-term—we are reassured. But in September there was but a single thought in every mind. Full of concern and curiosity we crowded into the concert hall to hear all about it, and were given an address instead on "Homecoming." That address on Homecoming we can read with profit, but it cannot in this issue have the place of honour usually accorded to the Director's Address. This other thing has not been driven from our minds by six weeks of reassurance; besides, chronology, the facts of history, principles of journalism, our curiosity and concern, all demand that we hear first of all and at once about the shipwreck. Well, there it is on the next page complete with illustrations. Sir Hugh told the world something of the exciting adventure that befell him last August in a broadcast address, and the substance of that speech is reprinted by the kind consent of the Editor of *The Listener*. For us of the R.C.M. he has here added something to his public account. There is little need therefore for further comment on the event which gave us all such a shock on that Sunday in the summer holidays. It would be foolish to try to say how relieved we were that all came right in the end. We can (and do) say thank you for having the story told us almost complete. It remains for me to try to complete it. A journalist on board the *Tabiti* published an account of her experience in *The People* of 14th September. In it she says (just as you see it—there are no misprints):

"When nightfall came (there is no twilight in the tropics—darkness descends within ten minutes) we felt depressed sitting in the lounge with only light from kerosene lamps here and there. But Sir Hugh A. Allen, a Director of the Royal College of Music, South Kensington, played the piano for us and cheered everyone enormously."

Of course! We knew it. And another thing we have known all along is that "a Director of the Royal College of Music" is the sort of person that it is a comfort to have near one in a tight place like a ship that is slowly sinking into three miles of water.

Another personal matter calls for mention here. We have lost Mr. Adrian Boulton, who has been called not to higher (we cannot allow that) but to wider service with the B.B.C. We who know what he did for our orchestra are glad that he is the man who is to turn an aggregation of first-class instrumentalists (College men and women, many of them) into the best orchestra that has ever been heard in



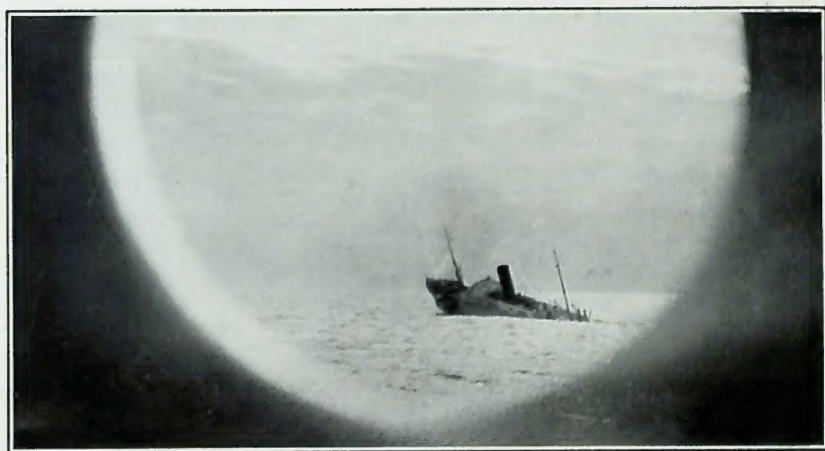
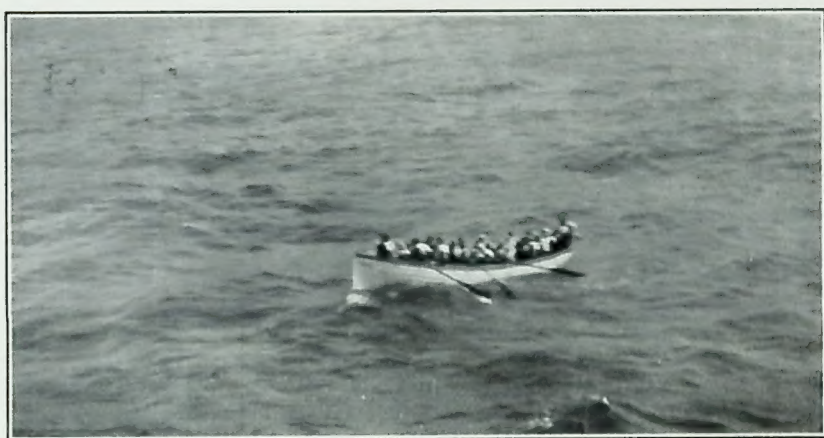
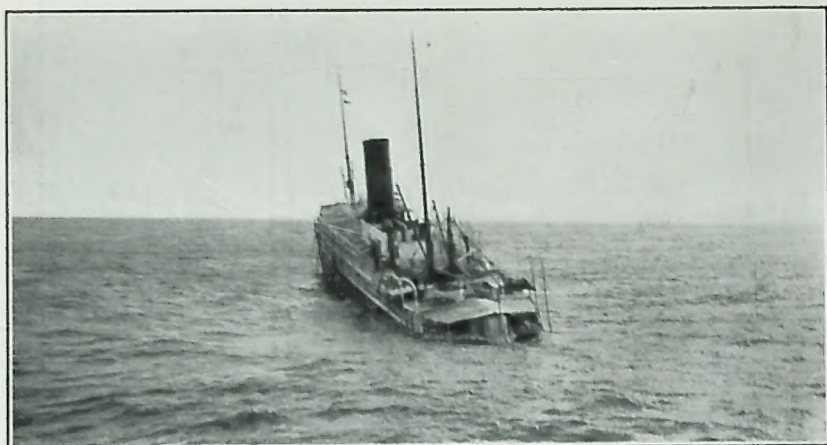
Britain, and we are glad, having heard the orchestra, to know that he is doing it sure enough. He has other duties at the B.B.C., duties that call for the well-known tact and the charming persuasiveness, duties that the outsider can only imagine. Perhaps he will tell us something about them one day. In the meantime we send him our hearty congratulations and best wishes for success in his difficult but enormously important job.

And still one more personal matter. The writer of these words is no stranger to the pages of the R.C.M. MAGAZINE, he is proud to say. But his signature has not hitherto stood at the foot of this particular column. In Fleet Street a change of editorship is regarded with the utmost apprehension—almost as much as is caused by a change of proprietorship. But there is no cause for alarm here. Happy is the journal that has no POLICY, for then the policy cannot be changed. The R.C.M. MAGAZINE has not from its nature any policy. Therefore—I leave you to complete the syllogism. But there is one thing I should like to do, and that is to make the column headed “The Royal Collegian Abroad” more complete. Will those readers, who are no longer present students, forget their modesty and take the hint?

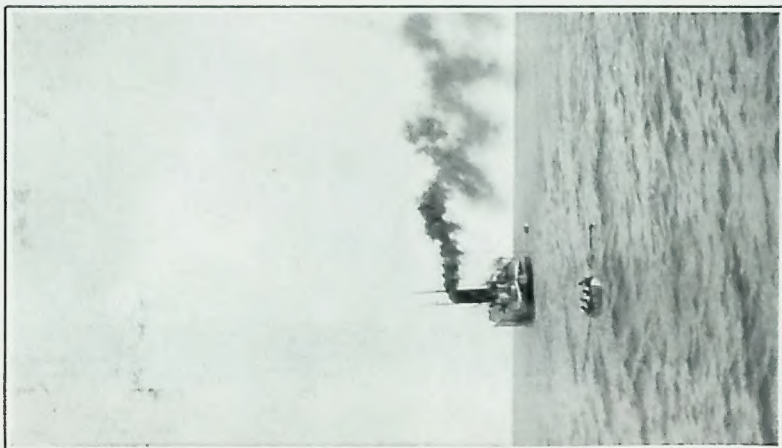
FRANK HOWES.

## SHIPWRECK

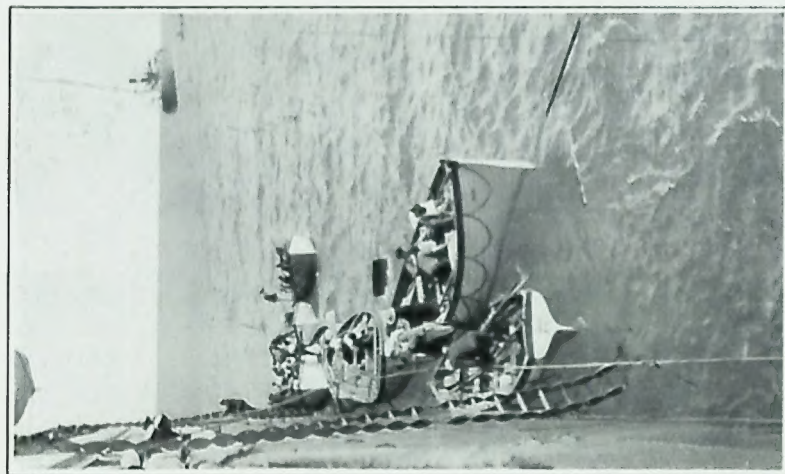
THE *Tahiti* sailed from Wellington, New Zealand, for San Francisco on Tuesday, 12th August, with officers and crew numbering about 148 persons and some 120 passengers. She was due to arrive at Raratonga, in the Cook Islands, on Saturday, five days out, the five days being accounted for by the fact that on the eastern run an extra day is added to the week, and we had two Wednesdays that week. When we were about 460 miles from Raratonga, early on Friday morning, just as it was getting light, everyone was awakened by an alarming noise of racing engines and a most violent shaking of the ship—and then silence. There could be no doubt that something very serious had happened. Within a short time the stewards came round to all passengers with orders that everyone was to dress immediately, putting on warm clothes and life jackets, and then to proceed to the upper deck. We then learned that the starboard propeller shaft had broken, and one of the screws had been lost with it. This need not always be a disaster of such magnitude as to endanger a ship, but it seemed certain that our damage was greater than this and that a hole had been torn in the ship's bottom by the broken shaft, for the after holds as well as the engine room were rapidly flooded, and the engineers were already up to their necks



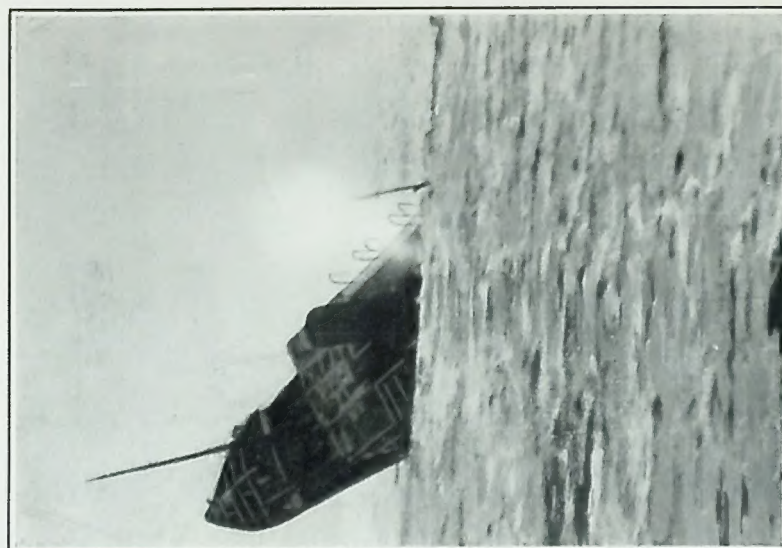




LEAVING THE *TAHITI*



BOARDING THE *VENTURA*



THE FINAL PLUNGE



in water. By a brave action on the part of the second engineer the inrush of water into the engine room was checked. But in spite of the fact that the engines were put out of action and the dynamo of the wireless was flooded very soon after the first message of disaster had been sent out to Wellington, the immediate safety of the ship lay in the power of the bulkheads to withstand the strain which the flooding of Nos. 3 and 4 holds put upon them. We were given to understand that if they should give way it would be necessary at once to take to the boats, and they were always the centre of anxiety. It was because of this that all passengers were ordered to keep together in the music room and the main companion, so that at any moment they could be assembled.

The sea can be a very lonely place at any time, and the Pacific especially so. In daylight, with the hope of relief coming, things always seem easier to bear than when the night settles down on the ocean and time and distance seem doubled. Then the strain becomes greater; and also the demand on what we call "grit" in human beings, the stuff that they are made of, is stronger. No better example could be found of how such demand should be met in trying circumstances than the behaviour of everyone on board. I believe that everyone helped the others to get through that long first night, by means of considerate kindness, much humour, the solace of an odd game of bridge or odder games of music. The gramophone came into its kingdom that night, in diverting attention and arousing opposing passions. Here and there a sailor, tired to death with fighting the incoming waters, lay sound asleep, side by side with some passenger who would have given all his baggage (some of which, in any case, he lost eventually) for the power of oblivion given to his neighbour. We waited for the moon to rise, as an added comfort to our ill-lighted vigil—the electric light had failed with the engine—and watched the grotesque shadows, cast by the feeble flame of little oil lamps, of strange beings, with vast humps, caused by the life-belts everyone was made to wear. I think we all got some fun from the sight of our friends in such odd shapes, in so strange an atmosphere.

During the first evening we were told by Captain Toten that communication had been established with the Norwegian freight steamer *Penybryn*, and that she was coming towards us from a distance of about 140 miles at the rate of six knots. To make the calculation of the time she would take gave us employment, even if the answer—twenty-two hours—was something of a disappointment. We heard also of three other ships which knew of our distress—the French *Antinous*, the British *Tofua*, on her way from San Francisco to Auckland, and the American *Ventura*, on her way from Java to San Francisco. The *Ventura* had been asked from Wellington by wireless to come to the



*Tabiti's* assistance, which she immediately did, but the distance to come was nearly 800 miles, and she could not arrive until Sunday midday. The news of the *Penybryn* gave great contentment to all on board. But during the night anxiety increased as to the holding out of the bulkheads, for there was some wind and increased swell, which made the strain on them all the greater, and the order was given for all to go on to the boat deck; but it was eventually decided to stay the night on board. There can be no doubt as to the wisdom of this decision to stay as long as possible for help to come, for in open boats, in uncertain weather, and in doubt as to the time of arrival of any relief, the danger and hardship of open boats was bound to have been very great, and Captain Toten, in a most difficult choice, showed himself both brave and resolute.

When it was found necessary to spend a second night on the *Tabiti* the disappointment which all must have felt, and which no one expressed, had some mitigation in the knowledge that the *Penybryn* was struggling at its best pace, and getting nearer. It was still more effectively relieved when, as it got dark, rockets began to be fired in answer to those of the approaching *Penybryn*, and everyone felt the spell of loneliness to be lifting. When by eleven o'clock we knew that she was close at hand, standing by us, it made everyone happy indeed. Meanwhile the *Ventura* was coming towards us on her long run of nearly 800 miles, and the growing certainty of her appearance refreshed the spirit with which this second night was met. And what a night! To walk through the music room was to walk over a miniature battlefield, bodies lying in every direction, on the floor, on sofas, in chairs, propped against the walls, leaning against each other—arms and legs in hopeless confusion; the sounds of sleep everywhere; and over it all the incessant piping of one elderly little lady who, by reason of her own inability to sleep, robbed all within her vicinity of their chance of it. Then there were the delightful arguments between a Franciscan monk, whose voice discovered him for an Irishman, and a stout Anglican, on the interpretation of Old Testament stories; the sounds of community singing of songs strange and fearful; the solo performances of an immature saxophone player to the stranger accompaniment of his lady friend's improvisation; and the sturdy endeavours of a rising journalist, who sang songs with impossible choruses.

All this time the water was gaining ground, in spite of the heroic efforts. And all the time the *Ventura* was coming nearer, and the night was wearing away. And with daylight the spirit of all revived again, for there, in sight, was the *Penybryn* standing by, loaded to the waterline, long and lean, but very satisfying, flying her Norwegian flag. And still the pumping went on relentlessly, and the officers



were ready for the emergency which still might come suddenly. "Heaviness may endure for a night, but joy cometh in the morning," and the *Ventura* came in the morning—on Sunday morning—came with royal speed, straight as an arrow, on what, I believe, is the longest distance ever run to the relief of a ship in distress; and, indeed, it was relief she brought and happiness, and good will. As her smoke appeared on the horizon the order to man the boats was given, and in admirable order women and children went down the sides of the *Tabiti*, followed by all the other passengers.

From the decks of the *Ventura* we watched the end of the *Tabiti*. She lay like a stricken monster, struggling for her life, as she dipped to the swell and tried to throw off her inveterate enemy. Bit by bit the sea won its way with her, bit by bit the ensign flying at the stern came nearer to the sea, until, disappearing for a moment it then rose again, and with one final flutter bade us all farewell. With that the great ship raised her bows high in the air, paused for a moment, and plunged. We had witnessed a stupendous struggle, and we experienced the loss of a friend. One can understand the feeling of those who had lived and worked with her as she went down to lie deep in the ocean bed.

If the passengers were lucky enough to have behaved as they would always have wished in this great event it was surely due to the example set them by the officers and crew. And what an unpayable debt do ships and the users of ships owe to the miraculous operations of "wireless."

The finest qualities of the Anglo-Saxon race are always to be found where unexpected difficulties are to be faced and imminent perils shared. We witnessed a wonderful demonstration of this during the trying experiences of those few days, first in the heroic efforts of the officers and crew of the *Tabiti* to keep their sorely wounded ship afloat until help should come; and secondly, in the instant choice of the Captain of the *Ventura* to direct his course and come with all speed to our assistance.

The spirit of the officers and men of the *Tabiti*, which rose so nobly to meet the disaster, is the same spirit which brought the *Ventura* flying to our deliverance—the spirit of service, the best spirit whether among men or nations, and we passengers gratefully appreciated it.

HUGH P. ALLEN.

## DIRECTOR'S ADDRESS

CHRISTMAS TERM, 1930

WHEN I was a small boy (it seems now some centuries ago when one considers the things that have happened and the inventions discovered since that time) I read a book called "Round the World in Eighty Days," by Jules Verne. It seemed then little less than a miraculous optimism on Verne's part to suggest this possibility, and to be almost an insult to the size of the globe on which we live. It never entered my head that I should myself put the validity of this proposition to the test. I find not only how easily it is to be done, but that he would have done it in fifty-two if he'd been with me. So much for the actual journey. And then as to sights. I had hoped to see all kinds of new things—things I had never seen before. I looked everywhere to see a shark, and never once set eyes on one, except those that occasionally infest the land. Everywhere there were signs of their existence, but they were all in vacation. Then, again, I had always hoped to see a whale and there was never a vestige of one until the day after I had left Sydney, when a 40-footer came up the harbour on purpose, only to find that I had already left for New Zealand; he all but lost his life for his courtesy and returned to the less frequented waters of the Polar Sea. Aboriginals—yes, but they were so like many of my own friends that I took but little notice of them and they of me. The Psalmist speaks of rivers running in dry places; they are there alright, but the water often forgets to act. One of the characteristic wonders of Australia is its railway system. So careful were they in early years of the special qualities which each State possesses, that there is a different gauge of the railway for each State, so that one always has to change trains, mostly at night. This enables one, if lost, to tell which State one is in. But there is one thing which unites all the States in one joyous, thrilling companionship, which banishes all thoughts of depression, financial worries, unemployment, the price of wool, politics and drought, and that is the Test Matches. Owing to the difference of time between England and Australia we were generally going to bed just as Bradman had begun his innings; we were wakened every few minutes when he had made 50, 100, 200, 300; at breakfast we found he was still at it, and we would try to appear unconcerned before those Australians at table who were delirious for want of sleep and from an excess of jubilation. One's heart sank to be told that he once batted for eight days for a single innings. Other things that impressed one in that wonderful country are too numerous to mention—the sunsets—the



oysters—the open spaces—and the hand of the city police forbidding as it seemed to me everything in the way of traffic, pedestrian and vehicular. And above all the kindliness of the resident Secretary of the Associated Board, who transgressed all laws of the roads as he raced me from one end of the State to the other: but he is an Englishman.

One so often hears the phrases "Seeing the world" and "Going out into the world." The desire to see the world is instinctive, the desire to go out into the world is general and the necessity of doing so is universal. Let us think for a moment what we take to be the meaning of this seeing and going out into the world. Most people think that the world is a place of pure delight and their reason for roaming about it is based on the hope that they may eventually prove this to be true, but generally they are disappointed. You will remember that Satan was once asked by the Almighty, "Whence comest thou?" and he said, "From going to and fro on the earth, and from walking up and down in it." Now you may take it for granted that Satan was up to no good, and that he only made this reply because he had no real purpose for his wanderings. He was only restless and pretended he was busy. The same excuse for the same cause is constantly with us. Satan had no real job and had to be ready with an excuse which should sound like urgent business. It wasn't even curiosity, he was just killing time. To go out into the world implies that we have got something definite to do there, to go to and fro and walking up and down in it implies (unless of course we are purposeless travellers) a desire to be out and about, to be continually on the move, and in fact, the creatures of our restlessness. But life, in its essence, is dependent on incessant activity. In every form of it, it is continually changing in shape and substance, methods and adaptability. There can be no life without this restlessness, and some people are led to believe that things are the other way round and that *restlessness* is life, and that because life is dependent on activity, to be restless, which we mistake for activity, is to be alive. To rush about, to be on the move, is to be busy—to be busy is to be useful—to be useful, the end and object of life. This is a bad chain of reasoning, for the premises are false, confusing the effect with the cause. This rushing about—this travel—this exploration—this spirit of adventure so much desired by so many, why is it so attractive? It is a real and very prevalent disease which, having attacked the body, frequently and more dangerously attacks the mind. We never want to be where we are. It is always some other place where we wish to be—another house, another street, the next town, another country, and the next world. Not that we have any certainty (nor even any knowledge) that it would be better there,

but just that it is something different to where we are. For this reason (among others) I believe the world is made round on purpose (you will say "Of course it was"). In Satan's time the world was presumed square, which made it easy in his walking up and down in it for him to lose his way (as he very certainly did), but the roundness of the world brings us back to the point we started from, and so adds an element, both of safety and luck to our wanderings. We don't get much further even with a great expenditure of time and labour. As a matter of fact the real pleasure in going such journeys lies not in what we hear or experience or the distance we cover, but in the joy of getting home again, and that is true of everything whether in travel or work ; wherever we go, the desire and delight of getting home again is always at the back of our minds. On the whole, I am inclined to think that getting out into the world is often less desirable than coming in out of it. Now the world, according to different methods of measurement, is a very varied proposition. You can send a message round it in a few seconds, you could fly round its widest circle in ten days, if you could keep it up so long without stopping, you cannot walk round it because of the water, nor swim round it because of the land and the sharks. By the ordinary means of transport it is still of considerable size. It can be very lonely and also very exciting and the most unlikely places have often the greatest interest. There's a great deal too much water, and although there is plenty of land underneath it, one cannot get at it with either ease or safety. According to modern scientific views all life came from the sea, gradually crawling its way out in most elementary forms. The restlessness which belongs to the sea it took with it to its new surroundings and has ever since retained it, and both by instinct and for its development has pursued its restless way. It would be much more helpful if the waters of the oceans were of different colours, for although one is called Black, another White, another Red, another Yellow, none of these are really anything but blue. The Arabian Sea has much more to do with India than Arabia, the Indian Ocean is more identified with Africa and Australia, the Atlantic is busy with South America, the Tasman Sea is occupied not with Tasmania but with Australia and New Zealand, the North sea is on the east coast of England and the South Seas are really the North Seas of the Antarctic. But worst of all, there is nothing in look or contents to tell you where one ends and another begins. So from the point of view of the water you may as well stay at home. There are, of course, some differences such as heat and cold, but these again make it the more reasonable to stay at home where one can get both in excellent variety. And then in respect to the land. So much of it is so uncompromisingly mountainous or sandy that it won't grow anything.



Those places where things grow have to work double time to make up and so produce what is known as the prodigality of the tropics. As far as land is concerned we do not realise sufficiently how well we are off in these most blessed islands of ours. A good deal of criticism is always being hurled at them, but on the whole they can stand it. The amount of rain we have is necessary to keep us green, and the absence of sun to prevent us from getting brown. The changes of climate are to keep us guessing, and the hope of better things to come reminds us that we are mortal. The inscrutability of the weather makes a profession for the meteorologist and the uncertainty of it is the substantial part of our conversation. If it were not for our so-called independable English Climate, we should have none of those excuses which we find so useful when we catch cold, or are late, or suffer from rheumatism, chilblains, sunstroke, hot heads and cold feet, heat wave and cold snap. And always it provides us with the delightful reason why we must winter on the Riviera, bathe in the Lido and do snow sports in Switzerland. Taking it by and large this country is the universal provider in weather, the largest assortment in every shade and colour being supplied. The variety is really one of our chief assets. (Settled weather would produce complacency ; complacency laziness, and laziness disaster.)

But when it comes to people one sees in different parts of the world, then there is something to be said. The hotter the sun the blacker they are, the blacker the more picturesque. Such hair as would make most of you green with envy, hair the like of which no ordinary waving or extraordinary dressing could begin to resemble. Dresses which are at once decorative and economical. Colours calculated to give pleasure to the eye and distinction to the wearer with all the advantages of mimetic intention and making the least demands on the laundry bill. Faces of every shade of duskiness and aloofness. Eyes innocent of belladonna, brilliant and penetrating, and feet innocent of leather and regardless of the terrors of the road. Each one, in some particular, reminding one of a friend or of some distinguished acquaintance : all contributing in one way or another to the family feeling of the human race. In some faces one saw art painted with more skill and higher realism than in many here at home. In others, the signs of hard life and hard work which one sees in their white cousins ; in others ease and placidity begotten of much sun and of minds undisturbed by political problems or economic worries.

With all there is to see it is no good going out into the world if you have no specific object in view, unless it be to make you more than ever content to be back at home again, and there is little need for this excuse to travel. On the other hand, when you

come across old students of the College in the remotest parts of the world, some whose homes are there and some who have made their homes there, and see them working away in their different jobs in the strength of what they got here or developed here, it really seems worth while, and to make the world more homely. And they are doing fine work and very responsible work in almost every big town you go to. To meet within two hours of one's arrival in Australia four old Collegers upon whose shoulders rests the musical well-being of a great city, was a happy introduction to a new world. To find all phases of musical work in the hands of many trained in Prince Consort Road or at York Gate made one feel that those who had gone out into the world had done so to some purpose. To find that the Professor of Music in the University, the heads of two Conservatoriums of Music, the city organist of one of the greatest cities, and the musical adviser to the Corporation all had come from this Institution. In the greatest of the Australian cities to find that the last Organist of the Cathedral and the present holder came from the College, and that the newest addition to the number of R.C.M. students now of the staff of the State Conservatorium at Sydney, has already, in six months, made a first class reputation for himself in the few recitals he has given. I will not tell his name, but his master is Mr. Lloyd Powell.

I mention these one or two facts as bearing on the point "going out into the world"—and going with a purpose—and going also to some purpose. I am certainly surprised at the reluctance so many students feel about going out of this country to seek their sphere of operation. They cannot be unaware of the difficulty of finding just the work that suits them here, but they are optimistic as all young people are, and should be. They cannot be persuaded of the chances which await them in the less crowded but growing community of a new country, so they are pessimistic, which no young people ever should be. They are willing to argue, but never to be convinced that London of all problems is the most difficult to negotiate, for it constantly grows in the numbers of those who wait on its chances and weary of its promises. London is the problem of modern times. A gigantic city in a small country, possessing the best facilities of transport, which with its compelling attractions draws more and more people to it, embraces them, absorbs them, till they disappear from view, for London has an insidious and lovely exterior, an entrancing voice and a prodigious appetite, and people, fascinated and hopeful, allow themselves to be swallowed. Here and there some tougher individuals come to her feast, and by reason of some particular quality of grit and uncomfortableness which makes itself felt, they may appear again



to make a name for themselves. It is only this grit that saves them. This same difficulty is to be found wherever great cities are growing up, and wherever you go in the world you see it happening. No amount of natural beauty and advantage can withstand the manifold inducements to differences of interest, excitement and speculation which these great cities afford and which appeal so strongly to the young modern mind.

It is no use to think of going out into the world unless you have got somewhere to go to and some specific object to go for, some definite well-developed gift to go with, some definite attitude of mind to go in. Many people go in the hope of something turning up, and find to their cost that the thing that turns up best is the plough. One often hears of these young Micawbers who, while waiting for things to turn up, as often turn down the very thing they want. They like to do a lot of picking but find it more difficult to do the choosing. They desire to have a door of escape in case of a mistaken choice. Like birds, they hover a lot and settle but little. They keep on seeing what they think is the fatter morsel, and in the end some other bird with more decision and courage swoops down and collars it. In this, as in everything else, one must set out for the journey prepared for the many emergencies and diversities of experience which will be met, with a mind trained and steady, not easily deflected, but happily resilient. In the end he will come home safe and happy, as I have had the luck to do.

## THE ROYAL COLLEGIAN ABROAD

### LONDON

During the past year the College has been responsible for two Chamber Music Concerts of unusual interest, organized by Mr. W. W. Cobbett, F.R.C.M., well known to all as the arch-benefactor and lover of chamber music, who personally defrayed the artists' fees and entertained them handsomely.

One concert was held on 14th January, on the occasion of a Dinner of the Worshipful Company of Musicians, at which Dr. Vaughan-Williams was the guest of honour. A College quintet played his Fantasy for strings (one of the many works introduced to chamber music lovers by Mr. Cobbett), and Mozart's G minor quintet. Songs by Dr. Vaughan-Williams were sung by Miss Mabel Ritchie.

The other concert, held on the 25th March at the Dinner of the Old King Cole Club, was chiefly devoted to wind instrument music, the works given being Hummel's now rarely heard septet for pianoforte and wind (with Miss Fredericka Hartnell at the piano), Beethoven's quintet for pianoforte and wind, and Rubinstein's viola sonata (Miss Anne Wolfe).

The following Old Collegians appeared at Covent Garden during the summer season. Miss Odette de Foras, who appeared as Woglinde in *Das Rheingold* and as Guttrune in *Götterdämmerung*; Miss Mabel Ritchie and Miss Dorothy Milnes in *Parsifal*, Miss Margaret McArthur, in *Walküre*, and Mr. Barnfield Cooper in *Meistersinger*.

Several Old Collegians took part in the dramatic performances of *Hiawatha* at the Royal Albert Hall from 9th to 21st June with the Royal Choral Society, conducted by Dr. Malcolm Sargent: Miss Elisabeth Aveling, Miss Phyllis Evens, Mr. Frederick Taylor, Mr. Frank Webster, and Mr. Leonard Willmore.

Three songs by the Duchess of Atholl, "Green fields of England," "She rested by the broken brook," and "To you let snow and roses" were sung by Mr. Henry Wendon, with the composer accompanying, on 27th June, at Crosby Hall.

On 1st July Mr. R. G. Carritt gave a lecture-recital at the Pioneer Club, Cavendish Place, W. 1. His lecture was on contemporary Spanish music, and he illustrated it with a programme of works by Granados, Albeniz and Falla.

Mr. Keith Falkner conquered a new world in two weeks' appearances at the Coliseum.

Miss Winifred Law has started a School of Music at Portsmouth.

Miss Helen T. Young gave a series of four organ recitals during the summer, which were broadcast from All Saints', Margaret Street, W. 1.

The following West End recitals have been given:

On 4th April, at the Wigmore Hall, Miss Marjory Harrison gave a song recital, assisted by Miss Helen Gaskell and the Altra String Quartet. Her programme included songs by Holst and Armstrong Gibbs.

On 7th May, at the Æolian Hall, Mr. Charles Souper gave a flute recital.

On 13th May, at Leighton House, Miss Joan Hordern and Miss Vera Towsey gave a song and piano recital. Besides a group of songs by Bach, Miss Hordern sang English songs by Purcell, Stanford, Armstrong Gibbs, Rutland Boughton, and Frank Bridge.

On 22nd May, at the Grottrian Hall, Miss Thelma Bardsley gave a first performance in England of the song cycle "Reisebuch aus den Oesterreichischen Alpen," by Ernst Krenek.

On 24th May, at the Wigmore Hall, the Rowena Franklin String Quartet, of which Miss Rowena Franklin, Miss Dorothy Everitt, and Miss Edith Lake are Old Collegians, played quartets by Mozart, Brahms and Arnold Bax.

On 24th May, at the Wigmore Hall, the Bronkhurst Trio (Miss Marie Wilson, Mr. Edward Robinson and Mr. Henry Bronkhurst) played Brahms' Trio in C, Op. 87, Ravel's Trio in A minor, and Frank Bridge's Fantasie in C minor. On 28th May the same Trio gave a recital for the B.B.C.

On 3rd June, at the Wigmore Hall, for the Guild of Singers and Players, Miss Violet Brough played Viola d'Amore solos by Marais, Milandre, Martini, de la Borde and Clemens Meyer. Miss Helen Scott accompanied.

On 17th June, at Leighton House, Miss Helen Just gave a violoncello recital, assisted by Mr. Howard Ferguson, when the programme included violoncello sonatas by Delius, Valentini and Beethoven, and solos by Hurlstone and Friskin.

On 25th June, at 6 Queen Square, W.C. 1, a concert was given by the pupils of Miss Dorothea Webb, assisted by Miss Marie Wilson. College students were the Misses Kathleen Toby, Betty Jackson, Phyllis Preston, Margaret Rayson, Jane Vowles and Ruth King. The latter, with Miss Marie Wilson, sang Holst's Four Songs for Voice and Violin.

On 9th July, at the Grottrian Hall, Mr. Kendal Taylor gave a pianoforte recital.

On 28th July Miss Belinda Heather gave a piano recital for the B.B.C.

### PROVINCIAL

At the Oxford Musical Festival, held in the first week of May, under the general direction of Sir Hugh Allen, choral concerts were conducted by Dr. W. H. Harris and Mr. Reginald Jacques, and an orchestral concert by Mr. Guy Warrack,



whose "Lullaby" was included in the programme. The soloists at the various concerts included Miss Mabel Ritchie, Mr. Ivor James, Mr. Stuart Robertson and Mr. Keith Falkner, and several Collegians assisted in the orchestra. To the three performances of "Sir John in Love," reference will be found elsewhere.

From 5th to 8th May, the Petersfield Musical Festival was held, in which the following Old Collegians took part:—Miss Marjory Harrison, Mr. Harold Samuel, Miss Thelma Reiss-Smith, Miss Marie Wilson, Mr. Bernard Shore and Mr. Ronald Biggs. Mr. Arnold Goldsbrough was one of the judges, and Mr. Adrian Boulton conducted. The programmes included Vaughan-Williams's "Lord Thou hast been our Refuge" and Two Psalms by Holst.

In May, the Midland Wireless Augmented Orchestra gave a light symphony concert, when two works by Norman Demuth were performed: Third Pianoforte Concerto in A, played by Mr. Cyril Smith, and Dance Suite No. 1, both conducted by the composer.

During the Festival of British Music, given at Cambridge in June, a pageant illustrative of musical history in England was devised by Mr. Bernhard Ord. At the final concert the Cambridge University Musical Society sang Dr. Cyril Rootham's setting of Milton's "Ode on the Morning of Christ's Nativity," the composer conducting.

### COLONIAL

On 23rd May, Miss Elizabeth Campbell, L.A.B., gave a recital on the new Melbourne Town Hall organ. She was the first woman who had done so. The event was the Welcome Reception to Miss Amy Johnson. Among her solos Miss Campbell played "A Melody" by Walford Davies, and "Postlude" by Stanford. She also gave an organ recital on 30th July. Miss Campbell tells us that the Melbourne City Council has engaged five organists to give weekly recitals, and three of them are former College students—Mr. Claude Monteath, F.R.C.O., A.R.C.M., Mr. Frederick Nott, A.R.C.O., and herself.

A new work by Mr. Fritz B. Hart, for chorus and orchestra, "Gods," Op. 78, a setting of a poem by Walt Whitman, was performed for the first time in Melbourne, and has been highly praised by the leading critic of that city (Nickson, an old Collegian), who speaks of the "virility" and "intellectual vigour" of the music and its "grasp of profound poetic themes."

In a letter Mr. Hart tells of the visit of our Director to the Conservatoire to hear his choir sing, and of Sir Hugh's charming and encouraging speech to the students. At Sir Hugh's request the choir sang "May in the Greenwood" and "Natural Magic," both compositions of Mr. Hart, who is Director of the Melbourne Conservatoire.

### CONTINENTAL

On 21st and 22nd June a Bach Festival took place at Leipzig, in the Thomas Kirche, Bach's old church, at which Mr. John Kennedy McKenna, who is living in Leipzig, was engaged by Herr Straube to sing. He sang the tenor parts in four Cantatas, Nos. 46, 151, 161 and 41. As it is a great honour to take part in one of the Bach Festivals, an honour prized by all German singers, it is the more notable that a British singer should have been engaged. Mr. McKenna is now studying Lieder with Madame Elena Gerhardt. He has sung at Covent Garden for four seasons, and has recorded for H.M.V. and Edison Bell.

On 16th July Mr. Constant Lambert conducted a concert of modern British orchestral music at Homburg. Among other works the programme included an arrangement by Constant Lambert of a symphony by William Boyce and Lambert's own "Music for Orchestra."

### APPOINTMENTS

Mr. Adrian Boulton has been appointed Musical Director of the B.B.C.

Mr. W. H. Kerridge is taking up the duties of Principal of the Education Department of "His Master's Voice," the Gramophone Company, Ltd., in succession to Mr. Alec Robertson.

Mr. Bernhard Ord has been appointed organist of King's College, Cambridge, in succession to the late Dr. A. H. Mann.

Mr. G. Williams has been appointed organist and choirmaster of Christ Church, Beckenham.

Mr. S. T. M. Newman has been appointed Lecturer in Music at Armstrong College (Durham University), Newcastle-on-Tyne.

### MUSIC AT PUBLIC SCHOOLS

THE COLLEGE, BISHOP'S STORTFORD: DR. A. F. BARNES

The terminal concert took place on 28th July. The College choir, numbering 70 members, sang a variety of modern part songs. The orchestral items ranged from Haydn's Symphony in D major to a spirited Fox Trot.

ETON COLLEGE: DR. HENRY LEY

On 31st May a miscellaneous concert was given entirely by members of the School. The programme included Walford Davies' Nursery Rhymes (second set), and solos for flute, viola, violoncello and piano.

On 21st June members of Westminster School gave a concert at Eton, and on 6th July members of Eton College gave a concert at Bradfield College.

On 27th July Dr. Ley gave an organ recital in College Chapel, with special music by the Choir. Among the items were Walford Davies' "God be in my head"; W. H. Harris's unaccompanied motet for double choir, "Faire is the Heaven"; and Prelude on the hymn, "As pants the hart," by Parry.

OUNDLE SCHOOL: MR. C. M. SPURLING

The Midsummer Concert was given on 21st June. Recitals of music for piano, strings, organ, etc., often take place on Sunday evenings, the programmes last about 35 minutes, and attendance is voluntary. On 22nd June a *Te Deum* by Dr. Ley was sung. Dr. Ley said he had Oundle in mind when he was writing it.

Mr. Spurling has completed his 117th term at Oundle, and is now entering on his 40th year as director of music at the School.

TRENT COLLEGE: MR. F. BELLINGER

The School Concert was held on Commemoration Day. Choir and Orchestra combined in a performance of Holst's "Festival Chime" and part of Bach's "Sleepers, Wake!"; the programme also contained Herbert Hughes's Nursery Rhymes. Forty boys took part out of a total of 135. At the Memorial Service in Chapel, the choir sang Vaughan-Williams' setting of "Let us now praise famous men."

WESTMINSTER SCHOOL: MR. C. THORNTON LOFTHOUSE

On 21st June members of Westminster School gave a concert at Eton College.

The usual music competitions were held during the term, the judges being Mr. Armstrong Gibbs and Dr. Dyson, assisted by Mr. Graham Carritt and Dr. Arnold Goldsbrough. In all there were 150 entries out of a school of 370 boys. The winning events from these competitions were performed on 25th July, when the Madrigal and Orchestral Societies' Concert took place. The programme included Rupert Erlebach's Choral song, "The Knight Errant," and two compositions by two of the boys, one a trio for violin, violoncello and piano, the other



"Music for pianoforte and orchestra." The composer of the latter also made an arrangement of Bach's organ Prelude and Fugue in D major for pianos, violin and bassoon.

#### BIRTHS

**POCOCK.**—On 13th June, to Mr. and Mrs. Maurice Pocock (née Gale), a son, Beric Sidney.

**BARNETT.**—On 5th May to Elaine (née Black), wife of B. G. Barnett, of Myrtle Cottage, Hawes Lane, West Wickham, Kent, a daughter, Gillian Mary.

#### MARRIAGES

**FALKNER—FULLARD.**—On Monday, 2nd June, at Christ Church, Chelsea, Donald Keith Falkner to Christabel Margaret Fullard. The reception was held at 11 Chelsea Embankment, lent by Mr. Adrian Boulton. Mr. G. Thalben Ball played the organ at the service.

**BRIDGEMAN—LANE FOX.**—On 12th June, Captain the Hon. Robert Bridgeman, son of Viscount and Viscountess Bridgeman, to Miss Mary Lane Fox, daughter of Col. George Lane Fox, M.P., and the Hon. Mrs. Lane Fox, at the Church of All Saints, Bramham.

**LE FANU—MACONCHY.**—On 23rd August, in Ireland, William Richard Le Fanu, only son of T. P. Le Fanu, C.B., and Mrs. Le Fanu, to Elizabeth Violet, second daughter of Mrs. G. E. C. Maconchy and the late G. E. C. Maconchy.

### OBITUARY

#### SIR FRANCIS CHAMPNEYS

The death of Sir Francis Champneys, at the age of 82, on 31st July, has brought a sense of personal loss to the R.C.M., of whose Council he had been a member for 15 years, and whose concerts he regularly attended.

Distinguished as a doctor who occupied a commanding position in his own profession, he was also a great lover of music, a fine "amateur" in the best sense of that much-abused term. His was also a particularly delightful and unusual personality, with something boyish and adventure-loving that made the suggestion of old age as applied to him seem slightly ridiculous.

In the field of medicine he won substantial fame by his courageous championship of the midwife, and indeed, his frank outspoken disposition must have overridden many obstacles that would have intimidated a smaller man.

Deeply religious in temperament, and possessed of a keen sense of humour, a cheerful and kindly vigour was, perhaps, the characteristic that most impressed the casual acquaintance.

It is pleasant to recall the chuckle that accompanied his description of the guile with which he once played one of the less well-known Mendelssohn Preludes and Fugues to a fervent and exclusive devotee of Bach who professed a solemn detestation of all the works of Mendelssohn, and who was proportionately discomfited when enlightenment followed upon his exuberantly expressed admiration of the performance.

Born in 1848 of a family largely distinguished in the clerical world, a scholar of Winchester, and a graduate with first-class honours from Brasenose College, Oxford, Sir Francis rowed in his College Four, and from his earliest days showed that keen love of music which was to be exemplified later in the foundation of a small choir that lasted for 20 years, and in the writing of several articles in "Stainer's Dictionary of Musical Terms."

His medical career was particularly distinguished, and as President of the Royal Society of Medicine, and the Crown nominee upon the General Medical Council, also Chairman of the Central Midwives Board, he did notable and lasting work.

Much sympathy will be felt with the surviving son, who succeeds him, and with his daughter, Mrs. Eric Southam, who is herself an old student and devoted friend of the College, and he will be sorely missed in both Council Chamber and Concert Hall.

CYNTHIA COLVILLE.

#### DR. E. T. SWEETING

Edward Thomas Sweeting commenced his musical career at the National Training School for Music in 1876, having gained a Scholarship which was originally for five years, but extended to six in recognition of his progress. He was already organist of St. Mary's, Hammersmith. As a student he showed great promise, and was a thorough and indomitable worker. When only 18 he gained the diploma of F.R.C.O. (then F.C.O.). On leaving the School he was, though so young, appointed Music Master at Rossall, holding the post for 16 years. His work there was in every way admirable, and he was a very popular member of Common Room, and deeply loved by masters and boys alike. While at Rossall he graduated Mus.B. and Mus.D.Oxon. He succeeded Dr. Garrett at St. John's College, Cambridge, and after four years there was offered and accepted the post of Music Master of Winchester, where he brought the music to a high level in all departments. He will long be remembered for his energy in getting the Music School built and equipped.

He retired under the age limit a few years ago, having established a fine tradition. On his retirement he examined frequently for the Associated Board, among his tours being one round the world.

Considering the meagre opportunities we had of hearing music and the state of the art in the seventies and eighties, it is a tribute to Sweeting's character that he became so distinguished. His interests were wide; he read much, and could converse on the leading topics of the day. He had a delightful sense of humour, and a gift for sketching with pen and pencil amusing incidents. We examined together at Durham in March last, when he seemed in perfect health. We said what proved to be our last farewell on reaching London. Alas, he became very seriously ill shortly afterwards, but mercifully was spared long suffering. A cultured musician, a faithful friend, a devoted husband and father, he will long be remembered and mourned, but with thankfulness for his bright example.

W. G. ALCOCK.

#### DOUGLAS ALFRED TITCHENER

Within the last year have died two students prominent in the College opera-work of 1927-29, the two on whom, one would have said taking a bird's-eye view of the class at that time, the joy of life had been most abundantly bestowed.

Douglas Titchener will inevitably be mourned by all who in any way knew him at College, mourned as something bright and happy lost out of a world mainly grey. Those who knew more of him than was possible in the come-and-go of rehearsal and study, knew, often not without wonder, the sweetness and depth, indeed the early-ripeness of his nature under the surface of student life. A remarkable taste and judgment in books and music, an insight really acute into the characters and inner nature of his fellows and a true gentleness of disposition—these were the symptoms of that early inward ripeness which in those days puzzled the observer. Now, perhaps, one sees in them, looking back, the natural and rapid fulfilment of one "whom the gods love."

Douglas Titchener was a scholar of New College Choir, Oxford (1916-20): his school was Ipswich and his dates at the Royal College of Music 1926-29. In the difficult after-College world of "jobs" he was indefatigable, and success seemed on the way—he was hopefully settled in the Cambridge Music Company—when disease suddenly struck him down. A large circle will sympathise and share in the sorrow of his parents.

H.P.G.

### SAMUEL NAGLEY

We deeply regret to learn that Mr. Samuel Nagley, a former violin scholar of the College, lost his life while on a walking tour in the Austrian Alps in July. Mr. Nagley had been living for a year or more in Vienna, where he was studying musical composition with Professor Egon Wellesz. He was on his way to join friends at Sölden, walking over the pass alone, and was last seen by an Austrian guide whom he met by chance and of whom he asked the way. When his arrival was overdue the alarm was raised and extensive search made, in which the Austrian authorities rendered every assistance, but no trace of Mr. Nagley after his meeting with the guide has been discovered.

### IDA G. STIVEN

On 29th July, Ida Stiven came to the end of a long term of suffering and passed on, leaving behind her the memory of bravery and patience, loyalty, and warm friendships. "Stiv," as her chums called her, came to College in May 1907. She remained till March 1912, studying singing under Mrs. Hutchinson, pianoforte under Mr. Sharpe, and pianoforte accompaniment under Mr. Sewell. She took her Solo Singing A.R.C.M. in 1910. During the War she did Surgical Aid and Canteen Work. Later she volunteered assistance at a Home for Disabled Officers and did political work for the Conservative Party in Kensington. She was eager to serve her fellow-creatures. No words better sum up her attitude towards them than the motto "Ich dien."

## THE R.C.M. UNION

### ANNUAL "AT HOME"

THE Annual "At Home" of the R.C.M. Union for 1930 was held on Thursday, 26th June, in the Concert Hall, for that is now the happily established rite. It was in many ways an unusual "At Home," for as Miss Marion Scott pointed out in her speech at the beginning of the evening, such a gathering without the presence of the Director was bound to feel something amiss, in spite of his Marconigram from Melbourne, "Best love, Union." Mr. Macmillan read out the message, and a return message of affectionate greeting to the President was carried with acclamation.

Letters were read from Sir Ernest Palmer and Sir Alexander Mackenzie expressing regret that owing to illness they could not be present, and messages of sympathy and good wishes were sent to them. Messages of sympathy were also sent to Miss Olga Haley and Miss Phyllis Hasluck, both of whom had met with serious accidents, which prevented them from taking part in the programme.



After the Honorary Secretary's apt and happy speech, the first part of the "programme" was given. We were all very glad that Gordon Jacob was there to hear how much the two movements from his String Quartet were appreciated. It must also have pleased him to hear the rendering of them. Criticism and detailed comments on this brief concert are unnecessary, indeed forbidden, but one cannot refrain from noting how exceedingly gay everyone looked after listening to that brilliantly joyful music of Messrs. Samuel and Goossens.

This cheerful mood was further enhanced by the exceedingly good "spread" of refreshments available during the interval in the Parry Theatre. The staff, as usual, carried out all the arrangements most efficiently, and everyone must have returned very well satisfied to the upper regions. It was then that the fun *quà* fun started. Mr. Aveling, in the language of the classics, really was simply priceless! Not only did his play evoke loud yells of mirth, but his own chatty remarks *en passant* simply brought the house down. The programme Part II speaks for itself, indeed one would be rash to add anything to it—but the actors really deserve our warmest gratitude for all the trouble they must have taken to achieve so striking an *ensemble*.

I think the Director would have been pleased that the evening was so convivial a one; his chair, at least, witnessed its success. Everyone who helped to make that evening "go," must receive our cordial thanks, and not least our Secretary, and those artists who gave us so fine a programme of music early in the evening.

R. G. CARRITT.

#### PROGRAMME

##### PART I

1. TWO MOVEMENTS from String Quartet in C major ... .. Gordon Jacob  
Poco Lento. Scherzo.

THE MARIE WILSON QUARTET.

(MARIE WILSON, GWENDOLEN HIGHAM, ANNE WOLFE, EDWARD ROBINSON.)

2. THREE SONGS from the Song Cycle "Maud" ... .. Arthur Somervell  
(a) A voice by the cedar tree.  
(b) She came to the village church.  
(c) My life has crept so long on a broken wing.

RICHARD WATSON.

At the Piano: GEOFFREY CORBETT.

3. SONATA in G minor, No. 2, for Oboe and Pianoforte ... .. Handel  
Larghetto. Allegro. Adagio. Allegro.  
LEON GOOSSENS. HAROLD SAMUEL.

##### PART II

"PASS MARKS"

By CLAUDE AVELING.

(Revived "by request," no decent excuse being handy,

*Characters (in order of appearance) :*

Betty (Bertie's Wife) ... ..	BETTY JACKSON
Bertie (Her Husband) ... ..	MUIR MATHIESON
Mr. Moppitt (Family Lawyer) ... ..	HAROLD DARKE (His Original Part)
Corr (His Man) ... ..	JACK GREENWOOD
Three Examiners : A (*Chairman) ... ..	JOHN HUSON
B (*Chairman) ... ..	GEORGE HANCOCK
C (*Chairman) ... ..	SIDNEY NEWMAN

(\*From information supplied by themselves)

Two Practice Addicts ... ..	{ EILUNED LEYSHON
	{ BERYL LESLIE
Miss Dorrie Sopp (Singing Candidate) ... ..	DORIS BANNER
Cornet (In the distance, by request) ... ..	RICHARD WALTON
Mr. Nutti Pegge (Violin Candidate) ... ..	RALPH NICHOLSON
Miss Pippa Jones (Elocution Candidate) ... ..	ELIZABETH AVELING
Miss Nellie Perks (Piano Candidate) ... ..	HELEN PERKIN
Parlourmaid ... ..	PHYLIS GODDEN
	{ EMLYN BEBB
	{ MORGAN JONES
Seconds ... ..	{ RODERICK LLOYD
	{ JAMES VERITY
Butcher Bill (A Pianist ! ) ... ..	W. H. REED
The Mayor of Middleton ... ..	E. J. N. POLKINHORNE

*Massed Bands :*

HOWARD HEMMING, WILLIAM HULSON, WILLIAM EVANS, COLUMB KELLY.

Organist : KENNETH SCOVELL ; Accompanist : GEOFFREY CORBETT.

Stage Manager : CLIFFORD WHITE.

Violin Board Revolvers by the J. B. GORDON CO. Scooter by HOUSTON &amp; SON.

Dresses (you should see them) by GOSH. Scenery as last year, by request.

Producer : THOMAS DANCE.

*Scene 1 : A Sitting Room. Scene 2 : Examination Room.**Extract from the Will of Bertie's Uncle :*

"One Million Pounds to my Nephew, Herbert, provided he win a Baronetcy by his talents or take the Associateship of the Royal School of Music, Informal Concert Road, South Kensington."

**MEETING AT MEMBER'S HOUSE**

Once more Dr. Adrian Boulton has most generously given a party to the Union. The following account by Mr. Graham Carritt aptly expresses the feelings of all who were present at this delightful evening :

Mr. Adrian Boulton has at all seasons been most generous in giving delightful parties at 11 Chelsea Embankment for members of the R.C.M. Union, and this summer fortunately proved no exception. On 4th July many of us were bidden to his spacious music room to listen to an exceedingly interesting programme of music, and while not neglecting the good things set before us (like the sportsmen in the story of Odysseus), to enjoy meeting friends again and

indulging in most easy mutual intercourse, which is surely one of the most agreeable traits of such evenings.

One had read so much about the viola d'amore and also about Violet Brough's playing of that instrument, that it was a great treat to hear her rendering of a Suite of Lorenziti, which she played from MS. The programme throughout was very pleasantly varied, for the two song-groups given later by Rose Morse and Leyland White—all the songs were by British composers—were divided by a splendid selection of Brahms's pianoforte works, played by James Friskin. After the interval there was a pleasant surprise. Keith Falkner had arrived during the latter part of the evening, and was persuaded to sing, first to the accompaniment of Mr. Boult and then to that of his wife. It was altogether a most friendly and enjoyable evening, and a very hearty vote of thanks goes to our host.

The following is the programme:—

SUITE for Viola d'Amore (MS.) ... .. *Lorenziti*  
Allegro Maestoso. Menuetto. Andante. Finale. (1740-1794)

VIOLET BROUGH.

Accompanist—HELEN SCOTT.

SONGS .. .. .  
a. Orpheus ... .. *R. Vaughan-Williams*  
b. The Thought ... .. *Gustav Holst*  
c. The New Ghost ... .. *R. Vaughan-Williams*

ROSE MORSE.

Accompanist—R. GRAHAM CARRITT.

PIANOFORTE SOLOS ... .. *Brahms*  
a. Capriccio in F sharp minor, Op. 76, No. 1  
b. Capriccio in B minor, Op. 76, No. 2  
c. Intermezzo in A flat major, Op. 76, No. 3  
d. Capriccio in C sharp minor, Op. 76, No. 5  
e. Intermezzo in E major, Op. 116, No. 4  
f. Capriccio in C major, Op. 76, No. 8

JAMES FRISKIN.

SONGS ... ..  
a. Beggar's Song ... .. *Armstrong Gibbs*  
b. King David ... .. *Herbert Howells*  
c. The Market ... .. *Armstrong Gibbs*

LEYLAND WHITE.

Accompanist—CECIL BELCHER.

# BRIEF NOTES

Annual subscriptions to the Union became due on the 1st October. The Union Office (Room 69A) is open on Tuesday and Friday afternoons from 3 to 5, and on Wednesday mornings from 11 to 1 during term.

Applications for badges, blazers, etc., should be directed to the Hon. Secretary.

MARION M. SCOTT, *Hon. Secretary.*



## CHANGES IN THE EDITORSHIP

THERE would appear to be an unwritten law governing the Editorship of the R.C.M. MAGAZINE, under which each director of its affairs shall remain in control for five years—neither more nor less. Investigation might fix the authorship of the rule upon the first Editor. Certainly the second Editor, Mr. H. C. Colles, obeyed it; and the third, Mr. Thomas Dunhill, enjoyed (or endured) the task for a similar period. *His* successor found neither the inclination nor the opportunity to modify the practice. And now Mr. Graham Carritt has ended his term of office—the latest victim (or, if you like, beneficiary) of the five year convention.

From time to time some have suspected that College in general pays too little attention to the work done by the Editors and Committees responsible for the well-being of the Magazine. Yet College is by no means thoughtless, or indifferent in this. Of the real difficulties of the work, the rank and file know little: for these difficulties are not advertised. But we can be sure that no Collegian is likely to underrate the value of such work as Mr. Carritt has done. Under his direction the Magazine has been as keenly enjoyed as ever. We all know that Mr. Carritt's innumerable duties outside College have long "put a premium" upon his available time for other activities. We fully realise that these duties now demand so much of his attention as to leave him no freedom to continue as Editor. We are all extremely grateful for his fine service to the Magazine.

Mr. Frank Howes is the new Editor. We are exceedingly fortunate to have him. It is quite unnecessary here to emphasise his qualifications or his qualities. He is widely known in London musical life, by his critical work in *The Times* and other journals, and by his Editorship of *The Folk-Song Journal*. And of the author of such books as his "The Borderland of Music and Psychology" and "William Byrd" one need only say "He counts." Within the R.C.M. we like to think of him as a distinguished ex-student.

We owe him our thanks for assuming the Editorship. Our obligation to him will increase as time goes by. Dare we suggest to him that there need be no special significance about the year 1935?

HERBERT HOWELLS.

## COLLEGE NOTES AND NEWS

ON 11th July, a College Dance was held at Slater's, Kensington High Street, at which about 150 were present. We were unable to have the dance at the I.C.U. again owing to building operations, so we had to go further afield for our rendezvous. Being late in the term, there was certainly the risk of a heat wave on the night of the dance, but fortunately we were favoured with quite a cool evening. The dance was enjoyed by all present and we were pleased to have Mr. and Mrs. Aveling with us during the evening. Excellent music was provided by the London Revels Band, and a spot dance and champagne raffle gave additional interest to the evening.

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THE annual singles tournament took place last term on the College tennis court. The court was in quite good condition all through the term—the painting of the lines was a great improvement—and although the weather was bad at times it was possible to finish the tournament in the last week of term. The entry for the ladies' singles—smaller than last year—was 52, and for the men's singles 16. The finals of both singles tournaments were played on the afternoon of 24th July, in dull weather, the men's final being played first. The finalists were J. Whitehead and H. Nedeham-Browne, and Miss J. Cattell and Miss A. Purves.

In the first round Whitehead had a very close match against W. H. Trotman only winning by 6—3, 6—8, 6—4, but otherwise reached the final without much difficulty. Nedeham-Browne lost a set to Nicholson before winning 4—6, 7—5, 8—6 in the second round. Miss Cattell did not meet with much resistance, nor did she lose a set in the early rounds, though in the third round she was taken to 12—10 in the first set by Miss Warburg. In the semi-final Miss Cattell beat Miss Duder (last year's runner-up) 6—1, 7—5. Miss Purves, a newcomer to the tournament, lost the second set in her second round match to Miss Simpson, eventually winning 7—5, 4—6, 6—2, but otherwise reached the final fairly easily.

In the men's final, which was the best of five sets, Whitehead had a fairly easy victory over Nedcham-Browne. The latter was hardly playing up to his best form, and seemed unable to get the ball away from his opponent. Whitehead, who is an unorthodox but much improved player, brought off some very good shots and winning smashes, but at no time was the play fast—Whitehead won in three straight sets by 6—3, 6—4, 6—1.

The ladies' final provided some good hard hitting and both players displayed very good style. Miss Purves started confidently and Miss Cattell seemed to be very much below form, serving several double faults, while Miss Purves was hitting the ball hard and placing well. However, Miss Cattell became much steadier, and was favoured with a lucky net-cord to win the 6th game when leading 3—2, in the first set. This seemed to upset her opponent who apparently was affected by the importance of the occasion, frequently hitting the ball out of court, and she lost the set, 2—6. Miss Purves won the first two games of the second set, but Miss Cattell won the set at 6—3, the final score in her favour being 6—2, 6—3; this is the third year in succession that she has won the ladies' singles, and the second year running the Norris Cup.

We take this opportunity of thanking those professors who so kindly subscribed towards the tennis prizes.

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A College Sweepstake, or Mutual Subscription Fund, was again held last term and 500 tickets were sold, which constitutes a record (?) Those who were lucky in drawing one of the first four horses were respectively: Miss Grace Peace, who

received £11 12s. 6d., R. Onley, £6 19s. 0d., Miss Meriel Green, £3 9s. 6d., and Miss Pamela Norris, £1 3s. 6d. (who won the College "Sweep" last year). It is interesting to note that of those who drew horses, six were professors, twelve students, one office staff, three domestic staff, outsiders none. Fifteen of the twenty-two bought only one ticket.

LAST term about a hundred old musical prints were hung in the General Office. These consist of many interesting portraits, sketches and cartoons of musicians of different periods, and form part of the collection of Benson Prints that were left to the College. On each wall is hung a brief description of the prints and we have to thank Mrs. D'Oyly for their arrangement and cataloguing. Also in Room 71 are several framed invitation cards which were drawn for the "Magpie Madrigal Society" by friends of the late Mr. Lionel Benson. Among the artists will be found the names of George du Maurier, L. Raven-Hill and George Morrow.

THE Ladies' Hockey Club, that we spoke of in the last number, is now in a state of pronounced activity and matches have been arranged for this term. There has been a good response for names of those keen to play. Miss Linda Tabberer is Hon. Secretary. As I write, news comes that the first match has been played, resulting in a victory for the College over St. Christopher's, Blackheath (at Blackheath) by three goals to two. Miss Trevelyan is said to have scored all three goals for the R.C.M. Miss Bowen was Captain. It is hoped that in the next number of the MAGAZINE we will have many more favourable results to record.

R.W.N.

## LAZY PONDERINGS ON FASHIONS AND MUSIC

L YING half asleep on the sands here in the south of France and seeing women sauntering unconcernedly about in trousers (I have some, too, and very comfortable they are), it is rather amusing to reflect how entirely things are a matter of fashion, not only in clothes, but in almost everything.

In the days when I first tried my hand at composing, for instance, it was thought not quite nice to write consecutive fifths. Consequently one did it on purpose now and then, just to show how broad-minded one was. Now, of course, one has become decidedly sick of them, as of all fashions that have been done to death. And so it goes.

It is curious, this itch to be "modern." Think of the countless English copies of the latest model from Paris; think of the fierce Tartar music written since the Russian Ballet by Englishmen who have never ventured further east than Boulogne. The only trouble is that those who want to be fashionable at all costs have to be continually remodelling their style, and even then generally find they've copied a last season's model, and that someone else has gone them one better. We all know the kind of music in which one can



detect the serviceable Brahmsian foundation beneath trimmings superimposed in the manner of the *Maison Ravel*, *Stravinsky*, or *Schönberg*.

The joke of it all is that to the man in the street the word "modern" is synonymous with the word "discordant." In fact many well-meaning people won't admit to disliking anything they are unable to understand; they've heard too many sad stories about how great geniuses were misunderstood in their own day, and they don't want to make the same mistake over someone who might ultimately prove to be a winner.

But now the intriguing situation arises in which concord is often more truly modern than discord. It seems to be much the same with pictures: painters who prided themselves upon being completely non-representational are now considered definitely pre-War by those who are only too delighted to make a spade look like a spade. This is all rather confusing for the man in the street, and seems to show that the word "modern," as generally accepted, is a misleading and rather useless one.

The best music has probably always been written simply because the composer felt he wanted it like that; it may have been modern, but it wasn't purposely so. After all, people who make an effort to be up-to-date and original are probably neither, just as snobs are seldom persons of distinction. It is difficult to imagine Bach or Purcell putting in their discords with the thought "Ah, that'll knock 'em!"

And so my lazy ponderings on fashions and music end with the sage reflection that fashions in clothes are all very well and rather fun, but that fashions in music are best not pursued too closely, lest we become completely standardized. All the same, it would be a pity if everyone were to fly to the opposite extreme, and give the effect of being in continual fancy dress, musically speaking. Indeed, the flutings and fagottings of Mozart's period would sit as strangely on the restlessness and rather hard "maquillage" of the present generation as would the bottle-shouldered soulfulness of the Schumann era. The only thing, really, is to cut one's coat according to one's cloth. (Dare I mention the "Kensington gore"? !)

In any case, it is rather pleasant to think that full closes seem to be coming in again! And with this final cheering thought I rise from the sand and wander along to my omelette and "vin du pays."

REBECCA CLARKE.

## REVIEWS

## SIR JOHN IN LOVE

THREE performances of *Sir John in Love*, Dr. Vaughan-Williams's opera which first saw the light on the stage of the Parry Theatre in March, 1929, were given at the Oxford Festival last May under Dr. Malcolm Sargent. There were several Oxford singers in the cast, but in the main it was a R.C.M. production. Some participants were fortunate enough to owe double allegiance, notably Mr. Jack Gordon, the producer, and Mr. Reginald Jacques, the harded-worked *répétiteur*, both of whom are members of Oxford University and of the staff of the R.C.M.

The following singers from the R.C.M. took part :—

Mrs. Quickly ..	...	...	HILDA RICKARD
Sir John ..	...	...	LEYLAND WHITE
Ford ..	...	...	GRAHAM CLIFFORD
Host of "The Garter" ..	...	...	JACK GREENWOOD
Sir Hugh Evans ..	...	...	A. KENNEDY
Page ..	...	...	THOMAS DANCE
Dr. Caius ..	...	...	DOUGLAS TITCHENER

Of the last-named we have unhappily to record the untimely death later in the summer.

These and all other singers who have taken part in either production of the opera may like to know that their tattered manuscript copies of their parts have now been superseded by the issue of a beautifully produced vocal score (Oxford University Press, 30/-). Those who have heard either or both productions can now enjoy putting a complete copy up on their pianos and turning to their favourite passages—the love music connected with Anne Page and the duet "Have you seen but a whyte lily grow" in Act I; "Greensleeves" in Act III; Ford's penitence in Act IV; and so on, and so on. How odd that all this delicious fresh music should come from a sordid old rascal like Sir John! A German translation, entitled *Der verliebte Sir John*, has been provided by Dr. Anton Mayer, whose version of Purcell's *Dido and Æneas* has been used on the German stage. The dedication is to S. P. Waddington and the preface makes graceful reference to Holst's Falstaffian opera, *At the Boar's Head*. This issue of the score crowns the labours of those who worked at the production of the opera.

F.H.

## BOOKS AND MUSIC RECEIVED

"Concerto for Viola and Orchestra," by WILLIAM WALTON. Piano Score, 7/6. Oxford University Press.

The poet W. H. Davies lately selected and published an anthology of poems he wished he had written himself. The R.C.M. MAGAZINE, usually devoted to the doings of Collegians, here deviates joyfully to follow his example by reviewing the Viola Concerto by William Walton. Last year the work was produced at a "Prom" with Hindemith in the solo part. This year it made a great impression at the Liège Festival in the masterly interpretation by Lionel Tertis. It is now available in an excellent edition with pianoforte accompaniment, though the orchestral score and parts, being still in manuscript, can only be hired. Walton must have saturated himself in the genius of the viola before writing it. His Concerto does (what all Concertos should, but few do) fulfil the double role of being good music and of providing a fit vehicle for the display of virtuosity. There is not a laboured page or a redundant bar in the three movements. The thematic material is attractive, the treatment always interesting, rising at times

to a real eloquence of beauty, and the writing is absolutely in character with the viola. The accompaniment, too, is well designed to give the solo instrument its due. Altogether a notable addition to viola literature.

M.M.S.

“String Quartet, in C major,” by GORDON JACOB. Score, 5/-, Parts, 5/6 per set, or singly 1/6 each. Oxford University Press.

Here is a Quartet hard to play but happy to hear; a work that well repays work for it is in the stirring coin of music, fresh from the mint of the composer's thoughts. Of the four movements, the first is vigorous, concise, square-cut, with alternating blocks of strong rhythm and singing melody. The Scherzo goes ahead right through “like a car or a train.” The slow movement is sympathetic, deepening in intimacy towards a really lovely end. The Finale comes back to the mood of open-air vigour. The whole Quartet takes about twenty-six minutes in performance.

M.M.S.

The following publications have been received from the Oxford University Press:—  
VOCAL:

“Benedicite.” By R. Vaughan Williams (R.C.M.), for soprano solo, chorus and orchestra. 1/6.

“The Clarendon Song Book.” Book VI. 2/6.

“Stay, cruel, stay.” By John Danyel, edited by Peter Warlock and Philip Wilson. 4d.

“An Ancient Rune of Hospitality.” By D. A. Peache (R.C.M.), for medium voice.

“Afternoon Tea.” By Colin Taylor (R.C.M.).

PIANO DUET:

“Mortify us by Thy Grace,” from Cantata 22. By J. S. Bach, arr. for two pianos by Becket Williams. 2/-.

“Four Pieces for Piano Duet.” By York Bowen. 2/- each.

PIANO SOLO:

“Sicilliana from the ballet *Pomona*.” By Constant Lambert (R.C.M.). 1/6.

ORGAN:

“Mr. Ben Jonson's Pleasure.” By Robin Milford (R.C.M.). 1/6.

“The Radio Times Dictionary of Musical Terms,” with illustrations. 1/-.

“The Concert Goers' Library.” By Rosa Newmarch. Vol. 3 of programme-notes on various orchestral suites and dances.

## AN ORCHESTRAL TEST

*Owing to the slight indisposition of our Music Critic, our Special Cricket Correspondent has kindly consented to report on this week's Orchestral Concert.*

PUNCTUALLY at 2-30 the conductor took up his position, there being a fairly good attendance. An “A” was given but there was no necessity to alter the pitch, which was good considering the warm weather.

The orchestra made a shaky start, one of the horns being out in the fifth bar of the first overture. It was an obvious catch but



it seemed to surprise the player. The rest of the piece was uneventful, the overture closing after having occupied rather less than a quarter of an hour.

A recitative and air followed and a new man was put on to conduct. The vocalist sang without any point in the recitative, several notes coming sharply off the pitch, but she made a big hit in the air, producing some well-timed runs.

The next item was a suite for full orchestra. A feature of the playing was the slow bowing of the "firsts" and the short singles on the harp, but even here there were two slips. The position of the orchestra struck me as being unusual, the conductor having two violas close in, with a third man between the two desks of 'cellos, a double bass in the deep, while there were at least four clarinets behind extra cover, as if their intention were to avoid catching the conductor's eye.

The next three or four movements followed in quick succession, and during this period a 'cello was dropped, half the side being out. There was little resistance on the part of the players to the wild gestures of the conductor, who nearly knocked a maiden over as he appeared to take a long hop in the direction of the trombones.

After the close of the suite there was a long stop before a substitute could be found for the solo pianist, who had unluckily suffered a leg-break in a 'bus smash. L. B. W. Googly, the well-known amateur conductor, went on with the new baton, the work being a modern piano concerto. It is interesting to note that the pianist was using the higher stool for the first time.

The playing-in period was rather laborious, but after a slow start the soloist, who has a nice easy action, got going well. Unfortunately, the oboe occasionally mistimed the beat and was completely stumped by the frequent changes of time after the entry of the second subject. It must be admitted that it was sometimes difficult to follow the conductor's beat, there being at one period a six and a four in consecutive bars.

There was some good scoring at the beginning of the second movement and the orchestra, having settled down, were now playing well. During a "*con furore*" passage, however, a first fiddle at the gallery end of the platform broke two strings and signalled for a new instrument. Another mishap occurred during a *pianissimo* passage when there was a sudden collapse of the stand between the conductor and orchestra. However, the score was quickly raised and there was another good stand for the third movement.

The pianist did not know much about this movement, offering several chances to the orchestra which were badly missed, and the spectators became somewhat restless. But with a clever cut and

some smart footwork on the pedals, the soloist regained his form and made sure of his selection for the next Test.

The last movement, marked *molto vivace*, was a triumph for all. The pianist set a great pace, playing at the rate of two pages a minute. The conductor was well backed up by the orchestra and a new record was established for this movement, easily beating the previous best performance set up by Don Bradovanni last May at the Oval Hall.

The pianist received a great ovation and was cheered all the way from the piano. At this point, the partnership between the conductor and pianist having lasted thirty-five minutes, there was a confident appeal against the light, which was upheld, the conductor having carried his baton right through the concerto.

All the players now retired for the tea interval except the powerful tympanist, as, unfortunately for him, a heavy roller was needed to flatten the pitch.

The concert was certainly a "draw," there being hardly a vacant seat at the resumption. With only an hour to go there were still several players to come in . . . .

[At this point our versatile correspondent had to leave in order to be present at two other concerts, a dog show and a chess tournament the same afternoon]

R.W.N.

## THE R.C.M. PATRON'S FUND

The following programmes were performed during the Midsummer Term :—

### 6th JUNE — FOR EXECUTIVE ARTISTS

Orchestra : THE NEW SYMPHONY ORCHESTRA

Conductor : DR. MALCOLM SARGENT, F.R.C.M.

CONCERTO for Violin and Orchestra, in G minor, Op. 26 ... .. *Max Bruch*  
AMINA LUCCHESI (Royal College of Music)

ARIA ... .. The elder's scent (*The Mastersingers*) ... .. *Wagner*  
RICHARD WATSON (Royal College of Music)

SYMPHONIC VARIATIONS for Pianoforte and Orchestra ... .. *Cesar Franck*  
BRYL SHEPHERD (Pupil of Mrs. Edith Gardner)

ARIA ... .. C'est des contrebandiers (*Carmen*) ... .. *Bizet*  
JANET POWELL (Royal College of Music)

HUNGARIAN FANTASIA for Pianoforte and Orchestra ... .. *Liszt*  
BETTY AYLIFFE (Pupil of Madame Elsie Horne)

### 4th JULY — FOR COMPOSERS

Orchestra : LONDON SYMPHONY ORCHESTRA

Conductor : DR. MALCOLM SARGENT, F.R.C.M.

DEAD MARCH ... .. *Brian Easdale*  
(Royal College of Music)

CONCERTO for Violin and Orchestra, in E minor ... .. *Franklin Sparks*

LORIS BLOFIELD

(This Concerto was awarded the First Prize for original Compositions at the National Eisteddfod, Liverpool, last year, and is performed to-day for the first time by invitation of the Patron's Fund Committee)

Conducted by THE COMPOSER

OVERTURE ... .. The Tinker's Wedding ... .. *Maurice Blower*

## COLLEGE CONCERTS

THURSDAY, 22nd MAY (Chamber)

QUARTET for Strings, in G minor ... .. *Haydn*

GERALD H. EMMS (Norfolk and Norwich Scholar), RALPH NICHOLSON, A.R.C.M.,

VIOLET BROUGH, A.R.C.M. (Exhibitioner), GLADYS CORLETT (Scholar).

SONGS ... ..  
     *a. Widmung* ... ..  
     *b. Der Nussbaum* ... ..  
     *c. Ich kann's nicht fassen, nicht glauben* ... .. *Schumann*  
     ISOBEL R. WARDROP, A.R.C.M.

PIANOFORTE SOLO ... .. Theme and Variations on the name ABRGG ... .. *Schumann*  
     MARY VAUDINE HOOLE.

SONGS ... ..  
     *a. Easter* ... ..  
     *b. A late lark* ... ..  
     *c. Hay Harvest* ... .. *H. K. Andrews*  
     MERIEL ST. C. GREEN, A.R.C.M. (Operatic Exhibitioner) (Student)

PIANOFORTE SOLO ... .. Prélude, Choral et Fugue ... .. *César Franck*  
     PIXIE BURTON (South Africa University Scholar).

SEXTET for Strings ... .. *F. Bridge*  
     MADGE DUGARDE, A.R.C.M. (Grove Exhibitioner), VIOLET F. PALMER, A.R.C.M. (Exhibitioner),  
     VIOLET BROUGH, A.R.C.M. (Exhibitioner), MAVIS RICHARDS, A.R.C.M.,  
     GLADYS CORLETT (Scholar), A. PRISCILLA WORTHINGTON, A.R.C.M.

Accompanists—Cecil J. BEICHER, A.R.C.M., MUIR MATHIESON (Katharine Florence Boulton Scholar)

THURSDAY, 5th JUNE (Chamber)

SONATA for Violin and Pianoforte, in B minor ... .. *Bach*  
     NORA A. RICHARDSON (Associated Board Exhibitioner), NANCY M. SIMPSON, A.R.C.M.

SONGS ... .. Four Songs for Voice and Violin ... .. *G. Holst*  
     RUTH KING, A.R.C.M. (Exhibitioner), M. DORRIS WOODLAND (Associated Board Exhibitioner)

PIANOFORTE SOLO ... .. Sonata in E minor ... .. *John Ireland*  
     IRENE KOHLER, A.R.C.M. (Scholar).

SONGS ... ..  
     *a. Rachel* ... ..  
     *b. Mistress Fell* ... ..  
     *c. Queen Djenira* ... .. *B. Burrows*  
     JANE VOWLES, A.R.C.M.

FANTASIE QUARTET for Strings ... .. *E. Walker*  
     WILLIAM A. G. HULSON (Scholar), BERESFORD VERTY (Associated Board Exhibitioner),  
     ERNEST BARR (Associated Board Exhibitioner), DAVID GREENBAUM (Director's Exhibitioner).

SONGS ... ..  
     *a. A great time* ... ..  
     *b. The one singer* ... ..  
     *c. When I had money, money O!* ... .. *F. Douse*  
     *d. Joy, how I sought thee* ... .. (Student)  
     ALEXANDER HENDERSON (Opera Scholar).

SONATA for Pianoforte and Violin, in A major, Op. 100 ... .. *Brahms*  
     HELEN BAINTON (Ashton Junson Exhibitioner), ELUNED M. LEYSHON.

MADRIGALS ... ..  
     *a. Sweet honey-sucking bees (in two parts)* ... .. *John Willhey*  
     *b. Lightly she tripped* ... .. *John Mundy*  
     *c. Dainty fine bird* ... .. *Orlando Gibbons*  
     *d. In pride of May* ... .. *Thomas Weelkes*

THELMA M. BOWLES (Scholar), BLANCHE DOUTHWAITE, A.R.C.M., MARJORIE PARKER, A.R.C.M.,  
     EMLYN BEBB (Ernest Palmer Operatic Exhibitioner), ALEXANDER HENDERSON (Opera Scholar).

Accompanists—EDWARD DOUSE, A.R.C.M., GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar)



## TUESDAY, 10th JUNE (Second Orchestra)

CONCERTO for Pianoforte and Orchestra, in A minor .. .. . *Grieg*  
 ROBERT H. SOUTH (Scholar).  
 Conductors—BERKSFORD VERITY, MUIR MATHIESON, RALPH NICHOLSON.

RECITATIVE AND AIR .. Although mine eyes with tears o'erflow } .. .. . *Bach*  
 Jesus Saviour .. .. .  
 JOAN HORDERN.  
 Conductor—GEOFFREY CORBETT.

SYMPHONY in C major (*Jupiter*) .. .. . *Mozart*

CONCERTO in C minor, for Hautboy, Violin and Orchestra .. .. . *Bach*  
 SYLVIA SPENCER, A.R.C.M. (Scholar), IRENE RICHARDS, A.R.C.M. (Scholar).  
 Conductors—EDWARD LOCKSFRISER, HAROLD GRAY, S. T. M. NEWMAN.

ARIA .. .. . Air des Adieux (*Jeanne d'Arc*) .. .. . *Tchaikovsky*  
 JESSIE P. GLENNIE.  
 Conductor—WILFRED KEALEY.

OVERTURE .. .. . Carneval .. .. . *Dvorák*  
 Conductor—CRAWFORD MCNAIR.

Conductor—DR. MALCOLM SARGENT F.R.C.M.

## FRIDAY, 13th JUNE (Orchestral)

CONCERTO for Piano and Orchestra in F major .. .. . *Saint Saëns*  
 JOSEPHINE SOUTHEY-JOHN (Scholar).

CONCERTO for Piano and Orchestra in D minor .. .. . *Mozart*  
 PHYLLIS WALLS, A.R.C.M. (Scholar)

SYMPHONY in D major, No. 2 .. .. . *Brahms*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

## THURSDAY, 19th JUNE (Chamber)

QUARTET for Strings in B minor .. .. . *J. B. McEwen*  
 ALBERT CURRAN (Scholar), RALPH SANDERS, A.R.C.M. (Associated Board Exhibitioner),  
 MARY NOBLE, A.R.C.M. BARBARA A. WRIGHT (Scholar).

SONGS .. .. .  
 a. Il pleure dans mon cœur } .. .. . *Debussy*  
 b. Le ciel est, par-dessus le toit }  
 c. La Lune blanche .. .. .  
 EUGENIE WALMSLEY (Scholar).

PIANOFORTE SOLO .. Sonata in E major, Op. 109 .. .. . *Beethoven*  
 MARJORIE LINDLEY, A.R.C.M. (Exhibitioner)

SONGS .. .. .  
 a. Traum durch die Dämmerung .. .. . *Strauss*  
 b. Minnelied } .. .. . *Brahms*  
 c. Ständchen .. .. .  
 ISOBEL W. JERVES.

QUINTET for Pianoforte and Strings, in F minor .. .. . *César Franck*  
 JOSEPHINE SOUTHEY-JOHN (Scholar), MADGE DUGARDE, A.R.C.M. (Exhibitioner),  
 ERIC ROBINSON (Exhibitioner), VIOLET D. BROUGH, A.R.C.M. (Charlotte Holmes Exhibitioner),  
 JAMES WHITEHEAD (Scholar).

Accompanists—HAROLD GRAY, GEOFFREY CORBETT (Julian Clifford Scholar).

## MONDAY, 23rd JUNE (Chamber)

QUARTET for Strings, in F major .. .. . *Dvorák*

E. DORRIS WOODLAND, A.R.C.M. (Associated Board Exhibitioner),  
 VALERIE TUNNIDGE, A.R.C.M. (Associated Board Exhibitioner), ANNE WOLFE, A.R.C.M.,  
 OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner).

SONGS .. .. .  
 a. If Music be the food of love .. .. . *Purcell*  
 b. Arise, sweet messenger of Morn .. .. . *Arn*  
 BARBARA CASS, A.R.C.M.

- PIANOFORTE SOLO .. .. Sonata in F minor, Op. 5 .. .. .. Brahms  
 MABEL LOVERING, A.R.C.M. (Janet Heriot Thomson Scholar and Chappell Exhibitioner).
- SONGS .. .. ..  
 a. Bist Du .. .. .. Liszt  
 b. O liebliche Wangen .. .. .. Brahms  
 THELMA M. BOWLES (Scholar).
- ORGAN SOLO .. .. .. Fantasie in F minor .. .. .. Mozart  
 EDRIS SKAHL, A.R.C.M., A.R.C.O.

Accompanists—Cecil J. BELCHER, PHYLIS DENCK, A.R.C.M.

### THURSDAY, 3rd JULY (Chamber)

- QUARTET for Strings, in G major (first performance) .. .. .. Mary Chater  
 MADGE DUGARDE, A.R.C.M. (Exhibitioner), ELNED LRYSHON, (Ex-Student)  
 VIOLET BROUGH, A.R.C.M. (Exhibitioner), SUSAN JONES, A.R.C.M.
- SONGS for Contralto, with Viola and Pianoforte, Op. 91 .. .. .. Brahms  
 a. Gestillte Sehnsucht  
 b. Geistliches Wiegenlied  
 URSULA JANET GALE, A.R.C.M.  
 Viola: NORA WILSON. Pianoforte: MARGARET HARRIS, L.R.A.M. (Bristol Scholar).
- SONATA for Violoncello and Pianoforte, in F major .. .. .. R. Strauss  
 MONICA BOLTON, BETTY WALKER, A.R.C.M.
- SONGS .. .. ..  
 a. O wüsst ich doch den Weg zurück }  
 b. Dort in den Weiden } .. .. .. Brahms  
 c. Feldweinsamkeit }  
 d. Meine Liebe ist grün }  
 BLANCHE DOUTHWAITE, A.R.C.M.
- QUARTET for Pianoforte and Strings, in G minor .. .. .. Brahms  
 PHYLIS M. MILLAR, A.R.C.M. (Exhibitioner), MADGE DUGARDE, A.R.C.M. (Exhibitioner),  
 MARY GLADDEN, A.R.C.M., JAMES WHITEHEAD (Scholar).

Accompanist—GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).

### TUESDAY, 8th JULY (Second Orchestra)

- OVERTURE .. .. .. "Midsummer Night's Dream" .. .. .. Mendelssohn  
 Conductor—GEOFFREY CORBETT.
- CONCERTO for Pianoforte and Orchestra, in A minor, Op. 54 .. .. .. Schumann  
 ALEC TEMPLETON (Chappell and Foli Exhibitioner).
- LEGENDE for Violoncello and Orchestra .. .. .. d'Ambrosio  
 DAVID GREENBAUM (Director's Exhibitioner).  
 Conductor—CRAWFORD McNAIR.
- CONCERTO for Pianoforte and Strings .. .. .. H. Foster-Clarke  
 LESLIE RUSSELL.  
 Conductor—GEORGE WELDON.
- CONCERTO for Clarinet and Orchestra in A major .. .. .. Mozart  
 MARION BALLANTYNE A.R.C.M.  
 Conductors—RALPH NICHOLSON, S. T. NEWMAN, J. BERESFORD VERRITY.
- L'APRÈS-MIDI D'UN FAUNE .. .. .. Debussy  
 Conductor: HAROLD GRAY.
- GOOD FRIDAY MUSIC (*Parsifal*) .. .. .. Wagner  
 Conductor—WILFRID KEALEY.

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

### FRIDAY, 18th JULY (Orchestral)

- CONCERTO for Pianoforte and Orchestra, in C sharp minor, Op. 30 .. .. .. Rimsky-Korsakoff  
 FLORA SHAW (Scholar).
- RECIT: Qui Radames verrà }  
 ARIA: O cieli azzurri, O dolci aere native } (*Aida*) .. .. .. Verdi  
 GRACE GREENWAY, A.R.C.M. (Scholarship Exhibitioner).

## SYMPHONY in E flat (K.543)

Mozart

## MONOLOGUE

Nemico della patria (*Andrea Chenier*)

Giordano

Graham Clifford (Opera Scholar)

## SYMPHONIC POEM

Till Eulenspiegel  
(The Merry Pranks of Till Owlins-glass)

R. Strauss

Conductor—Dr. MALCOLM SARGENT, F.R.C.M.

## INFORMAL CONCERTS

There were four Informal Concerts during the Summer Term. Songs by present Students (Freda Dunn and L. Thomas) were sung by Marjorie Westbury. E. B. Farrar's Fantasy Prelude for Organ, Imogen Holst's Suite for String Orchestra and Gustav Holst's Fugal Concerto were played.

## MIDDAY RECITALS

Recital (No. 35), Wednesday, 4th June, by Richard Watson who sang Somervell's "Maud" Cycle, accompanied by Geoffrey Corbett, A.R.C.M.

Recital (No. 36), Wednesday, 25th June, by Mary Gladden, A.R.C.M. (Viola), and Mary Noble, A.R.C.M. (Piano); the programme consisted of Brahms's F minor Sonata, Op. 120, and B. J. Dale's Romance from Suite.

## STUDENTS' EVENING RECITALS

Recital (No. 71), on Monday, 16th June, by Jean Cotton, A.R.C.M. (Piano), and Olive Richards, A.R.C.M. (Violoncello); the programme included Sonatas by Beethoven (Op. 17 in F), K. F. Abel and Dohnányi, and solos by each of the recitalists.

Recital (No. 72), on Monday, 30th June, by Geoffrey Corbett, A.R.C.M. (Piano), and John Somers-Cocks (Organ); the programme contained besides groups of Solos, three Duets for Piano and Organ, of which one was a Theme and Variations by J. P. Somers-Cocks.

Recital (No. 73), on Monday, 7th July, by Imogen Holst, A.R.C.M. (Piano), Madeleine Mayo, A.R.C.M. (Violin), and Susan Jones, A.R.C.M. (Violoncello); the programme contained a new Piano Solo, "An Unnamed Piece," by Gustav Holst, Herbert Sumsion's Phantasy Trio and five pieces from Howells's Lambert's Clavichord.

Recital (No. 74), on Wednesday, 9th July, by Maurice Hardy, A.R.C.M. (Violoncello), assisted by James Hinton, A.R.C.M. (Piano); the programme contained a Sonata for Violoncello and Piano by James Hinton and Kodály's Solo Sonata.

JUNIOR EXHIBITIONERS' CONCERT (No. 8)  
(Teachers' Training Course)

This took place on Wednesday, 16th July. The String Orchestra played "Graceful Measures," by Percy Fletcher. The rest of the programme consisted of pianoforte and violin solos and a duet for two violins, given by the following:—Florence Charlick, Grace Goodwin, Edward Mobbs, Joan Nye, Phyllis Sainsbury, Doris Wall, Jessie Taylor, Amy Lewis, Eileen Bowers, Frances Scarborough, Doris Chinnick, Mary Loveland, Albert James, Dorothy Murphy, Joan Coombes, Nora Cooper, William Reid, Iris Wareham, John Mitchell, Mary Byder, Joan Thompson, Anita Cohen, Elsie Banham, and Irene Law.



## OPERA AND DRAMA

THE bare bones of operatic history for the summer term are appended. Two performances of Bernard Shaw's *You Never Can Tell* were given by the Dramatic Class.

### "YOU NEVER CAN TELL"

*Characters (in order of their appearance):*

Miss Dolly Clandon	..	..	..	..	..	BETTY JACKSON
Mr. Valentine	..	..	..	..	..	JOHN HUSON
Parlourmaid	..	..	..	..	..	JOAN EASDALE
Mr. Philip Clandon	..	..	..	..	..	MUIR MATHIESON
Mrs. Clandon	..	..	..	..	..	.. MERIEL GREEN (3rd June)
						MARJORIE HAVILAND (4th June)
						ELISABETH AVELING (3rd June)
Miss Gloria Clandon	..	..	..	..	..	.. PHYLLIS GODDEN (4th June)
Mr. Fergus Crampton	..	..	..	..	..	GRAHAM CLIFFORD
Mr. Finch McComas	..	..	..	..	..	ALEXANDER SHARWOOD
Waiter	..	..	..	..	..	THOMAS DANCE
Under Waiter	..	..	..	..	..	JOHN GIBSON
Mr. Bohun	..	..	..	..	..	GEORGE HANCOCK

Producer: MR. CAIRNS-JAMES. Manager: MR. J. B. GORDON.

Conductor: GEOFFREY CORBETT.

Incidental Music by a String Orchestra.

Stage Manager: JOHN GREENWOOD.

Master Mechanist: M. LESLIE. Electrician: J. HUGHES.

Dresses arranged by MRS. R. B. GOTCH, Hon. R.C.M.

### "ORPHEUS"

*Characters:*

			1st July	2nd July
Orpheus	..	..	MARGARET MCARTHUR	MARGARET MCARTHUR
Eurydice	..	..	JANE VOWLES	JANE VOWLES
Amor	..	..	OLIVE EVERS	PHYLLIS GODDEN
			CECILIA GREEN	EDNA KINGSTON
Quartet	..	..	ISABEL JEEVES	HILDA RICKARD
			EMLYN BEBB	MORGAN JONES
			GEORGE HANCOCK	ALEX HENDERSON

*Chorus:*

M. Crabtree, A. Esmonde, G. Greenway, G. Houston, D. Leaning, J. McGlashan, E. Meredith, K. Toby, E. Walmsley, I. Wardrop, I. Haddow, L. Kerr, K. Sleigh, J. Ward, B. Cooper, H. Hemming, I. Gibson, R. Lloyd, R. Davies.

*Ballet:*

B. Byfield, I. Dalway-Turnbull, A. Graham, P. Payne, C. Van Langenberg, O. Webb.

Dances arranged by MISS PENELOPE SPENCER and MISS BLANCHIE OSTREHAN.

Producer: MR. DENNIS ARUNDEL. Conductor: DR. MALCOLM SARGENT.

### "THE PERFECT FOOL!"

*Earth and Fire and Water :*

KATHERINE CRASTER, DAPHNE FOX, IMOGEN HOLST, WILFRIDA LAWSON,  
MARY MURRAY, MARY SIMMONS, KATHLEEN TOBY, JUANITA TRIGGS.

*The Wizard :* PENELOPE SPENCER.

Stage Manager : MAJORIE HAVILAND

Musical Staff : M. MATHIESON, DOROTHY MILNES. G. CORBETT.

Dresses by Mrs. GOTCH, HON. R.C.M.

Master Mechanist : M. LESLIE. Electrician : J. HUGHES.

Producer : MISS PENELOPE SPENCER. Conductor : MR. BERNHARD ORD.

### "L'ENFANT PRODIGE"

*Characters :*

					16th July	17th July
Lia ..	..	..	..	..	DOROTHY MILNES	JANE VOWLES
Simeon ..	..	..	..	..	GRAHAME CLIFFORD	GEORGE HANCOCK
Azael ..	..	..	..	..	HOWARD HEMMING	HOWARD HEMMING

*Chorus :*

E. Aveling, M. Crabtree, K. Craster, M. Dornay, C. Green, L. Kerr,  
E. Kingston, K. Toby, E. Walmsley, J. Ward, I. Wardrop, J. Gibson,  
H. Henderson, J. Huson, R. Lloyd. A. Sharwood.

Producer : MR. DENNIS ARUNDEL.

Conductor : MR. GEOFFREY CORBETT.

### "COSI FAN TUTTE"

*Characters :*

					16th July	17th July
Fiordiligi ..	.	..	..	..	DORIS BANNER	VERA GRIFFITH
Dorabella ..	..	..	..	..	JOYCE MCGLASHAN	PHYLLIS GODDEN
Despina ..	..	..	..	..	MARJORIE WESTBURY	OLIVE EVERS
Ferrando ..	..	..	..	..	MORGAN JONES	MORGAN JONES
Gugliemo ..	..	..	..	..	THOMAS DANCE	THOMAS DANCE
Don Alfonso ..	..	..	..	..	GEORGE HANCOCK	GEORGE HANCOCK

*Chorus :*

I. Ash, E. Aveling, M. Crabtree, M. Dornay, C. Green, G. Houston,  
P. Payne, I. Wardrop, I. Haddow, W. Jeeves, D. Leaning, M. McArthur,  
J. Gibson, H. Hemming, A. Henderson, R. Lloyd.

Producer : MR. DENNIS ARUNDEL.

Conductor : MR. BERNHARD ORD.

Stage Manager : MARJORIE HAVILAND.

Musical Staff : M. MATHIESON, DOROTHY MILNES

Dresses by Mrs. GOTCH, HON. R.C.M.

Master Mechanist : M. LESLIE. Electrician : J. HUGHES.

## A.R.C.M. EXAMINATION

SEPTEMBER, 1930

## PIANOFORTE (TEACHING)—

Champion, Jack Kenneth  
 Christiansen, Thyra Joyce  
 Hyde, Dora Winifred  
*a* Jones, Mary Hellyer  
 Just, Kathleen Searle  
 Nedeham-Brown, Harold Ellis  
*b* Partridge, Joan  
 Watkins, Catherine Elizabeth  
 Woodward, Mavis Clare

## PIANOFORTE (SOLO PERFORMANCE)—

Pullen, Jessie

## SINGING (SOLO PERFORMANCE)—

Long, Cecilia Waddel

## SINGING (TEACHING)—

Sharwood, John W.

## VIOLIN (TEACHING)—

*b* Barratt, Beryl Octavia  
 Dunn, Harry Frank  
 Humphreys, Andrew Smyth  
 Wright, Constance

## VIOLIN (SOLO PERFORMANCE)—

*a* Lauricella, Remo  
 Newman, Leonard  
*a* Penniford, Elaine

## VIOLONCELLO (TEACHING)—

*a* Wright, Barbara Amor

## THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

Dalley, Cecil Donald

## CLARINET—

Kealey, Wilfrid

*a* Competent knowledge of Harmony

*b* " " Harmony and Counterpoint

## THE TERM'S AWARDS

MIDSUMMER TERM, 1930

The Director has approved the following Awards :

## Council Exhibitions—

Hanson, Wendy ... Pianoforte  
 Williams, David S. ... Pianoforte  
 Maclure, Elizabeth M. Violin  
 Nicholson, Ralph W. Violin  
 Barlow, Marjorie A. Pianoforte  
 Stebbing, E. Margot Violin  
 Loverock, Joan A. ... Singing  
 Hoole, Mary V. ... Pianoforte  
 Holmes, Elaine M. ... Singing

## Clementi Exhibition for Pianists—

Lovering, Mabel

## Chappell Gold Medal for Pianists—

(S) Hartnell, Fredericka V. E.

## Challen Gold Medal for Pianists—

(E) Cotton, Jean A.

## Ellen Shaw Williams Prize for Pianists—

Noble, H. Mary W.

(Awarded Challen Gold Medal, but ineligible as previous holder)

## Herbert Sharpe Prize for Pianists—

(S) Kobler, Irene

## Henry Leslie (Herefordshire Philharmonic) Prize for Singers—

Divided between—

(Op.E.) Green, Meriel St. C.  
 Rees, Margaret J.

## Chilver Wilson Prize for Singers—

(Op.E.) Dance, Thomas W.

## Frank Pownall Prize for Singers—

(S) Hancock, George

## Arthur Sullivan Prize for Composition—

(S) Perkin, Helen C.

Proxime—

(S) Williams, Grace

## Ernest Farrar Prize for Composition—

(S) Williams, Grace M.

Proxime—

Gow, Dorothy



- Musicians' Company Silver Medal—  
(S) Smith, Cyril J.
- Elocution Class—  
The Director's Prize—  
Wardrop, Isobel R.  
The Registrar's prize—  
(S) Lovering, Mabel  
Mr. Cairns James' Improvement Prize—  
(Op.S) Greenwood, John  
Highly Commended—  
(S) Aveling, Elisabeth  
Mudd, Margaret A.  
(S) Vowles, Jane  
Jackson, Margaret E.  
(Op.S) Henderson, Alexander  
Huson, John M.  
(Op.E) Dance, Thomas W.
- Chappell Exhibition for Pianists—  
Parker, Dorothy E.  
Highly Commended—  
Carter, Mary  
Luling, Geoffrey N.  
Prentice, Mary P.
- Council Prize for Organ Extemporising  
(S) King, Horace W.
- Kenneth Bruce Stuart Prize for Organists—  
Watts, Arthur E.
- Scholefield Prize for String Players—  
(E) Richards, Olive C.
- Octavia Scholarship for Composition for Study Abroad—  
(S) Holst, Imogen C.  
Russell, Leslie  
(S) Williams, Grace M.
- Alfred and Catherine Howard Prize for Violinists—  
(S) Richards, Irene
- Dannreuther Prize for Pianists—  
(S) Perkin, Helen C.
- Tagore Gold Medal—  
(S) Hartnell, Fredericka V. E.
- Esther Greg Exhibition for String Players—  
(E) Dunn, Harry F.
- Aston Jonson Exhibition for Pianists—  
(E) Bainton, Helen
- Lesley Alexander Gift for 'Cellists—  
(S) Phillips, James H.
- Joseph Maas Memorial Prize—  
(S) Jones, D. Morgan
- Alfred Gibson Memorial Prize for Violin or Viola Players—  
Lutyens, Betty
- Leo Stern Memorial Gift for 'Cellists—  
(S) Whitehead, James
- Walter Parratt Prize for Organists—  
(S) Somers-Cocks, John P.
- Scholarship Exhibitions—  
Walton, Richard (Trumpet)  
For one year—  
Walding, Frederick  
Field, Eileen S.  
Renewed for one year—  
Eagleton, Elsie K.  
(Singing)  
Gregory, Cyril H. (Horn)  
Hobman, James L. (Flute)  
Way, Audrey V. (Hautboy)
- Giulia Grisi Exhibition for Singers—  
Godden, Phyllis
- Leonard Borwick Prize for Instrumentalists—  
Noble, H. Mary W.
- Operatic Exhibitions—  
Elected for one year—  
McGlashan, Joyce B.  
Gill, Selina M.  
Jeeves, Isobel  
Renewed for one year—  
Dance, Thomas W.
- Carlotta Rowe Scholarship for Composition—  
Renewed for one year—  
Dalway-Turnbull, Ianthe B.
- Marianne Rowe Singing Scholarship—  
Renewed for one year—  
Banner, Doris M.
- Tom Haigh Memorial Prize for Organists—  
Griffiths, Lena
- Louisa Dent Memorial Prize for Violinists—  
(S) Curran, Albert

- Woltmann Memorial Gift for Violinists  
(E) Dugarde, Madge
- Janet Heriot Thomson Scholarship—  
Renewed for one year—  
(S) Lovering, Mabel
- Grant from Wesley Exhibition Fund  
(Extemporising)—  
Ashfield, John
- Royal Amateur Orchestral Society—  
Scholarship—  
Vowles, Jane (for one year)
- Exhibition—  
Dymore-Brown, M. Natalie  
(for one year)
- Scholarships (Kneller Hall Students)—  
Musician Clampitt  
(Trombone) for one year  
Renewed for one year—  
Austing, Leonard F.  
(Bassoon)  
Benton, Ernest C.  
(Trombone)
- Signor Foli Scholarship for  
Composition—  
Divided between—  
(S) Branson, David  
\*Andrews, Herbert K.
- Signor Foli Exhibitions for  
Composition—  
Hughes, Arwel  
Martin, J. M.  
Williams, David  
\*Herbert K. Andrews has resigned the  
emoluments of his Scholarship and receives  
the title of Honorary Scholar.
- S. Ernest Palmer Berkshire Scholarship—  
Grants renewed for one term to  
December, 1930—  
Noble, H. Mary W.  
Huson, John B.
- Raymond Hennell Prizes for Teachers'  
Training Course—  
First Class, with prizes—  
Silver, M. ... Piano & Class Work  
Crallen, C. ... Piano  
Baird, M. ... Piano & Class Work  
Barrington, F. ... Piano  
Gale, U. J. ... Class Work  
Hartley, L. ... Piano & Violoncello  
\*Bethwaite, S. ... Piano  
Bone, M. ... Piano & Class Work  
Tabberer, L. ... Piano  
King, R. ... Violin  
Russell, P. ... Piano & Class Work  
\*Shillito, D. ... Piano  
Rayson, M. ... Piano  
Simpson, N. ... Piano  
\*Watkins, C. ... Piano  
\*Moore, M. ... Violin  
\*Wright, C. ... Violin  
\*Dinn, W. ... Violin  
First Class, without prizes—  
\*Dalley, D. ... Rees, M.  
\*Cattell, J. ... Murray, M. L.  
\*Hutchinson, G. ... Clapham, E. R.  
\*Leyshon, E. ... Priestman, M.  
Commended—  
Mathers, E. ... Davies, A.  
Woodward, M. L. ... Day, K.  
\*Awarded Prizes last Term.
- Cobbett Prizes (1929-30)—  
Performance of Helen Perkin's  
Phantasy Quartet—  
Dugarde, Madge ... Richards, Irene  
Nicholson, Ralph ... Palmer, Violet  
Barr, Ernest ... Richards, Mavis  
Corlett, Gladys ... Richards, Olive
- Performance of Elizabeth Maconchy's  
Quintet—  
Hulson, William ... Noble, Mary  
Robinson, Eric ... Evans, William  
Barr, Ernest

## LIST OF DATES

### EASTER TERM, 1931

ENTRANCE EXAMINATION	...	...	Monday, 5th January
TERM BEGINS	...	...	Thursday, 8th January
HALF TERM BEGINS	...	...	Thursday, 19th February
TERM ENDS	...	...	Wednesday, 1st April

### MIDSUMMER TERM, 1931

ENTRANCE EXAMINATION	...	...	Wednesday, 29th April
TERM BEGINS	...	...	Monday, 4th May
HALF TERM BEGINS	...	...	Monday, 15th June
TERM ENDS	...	...	Saturday, 25th July

